JUNJI ITO

Original Story by
HIROKATSU KIHARA
& ICHIRO NAKAYAMA

JUNJI ITO'S TALES OF TERROR

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MARA'S TALES OF TERROR

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EDITORIAL NOTE:

This work is set in a prefecture of the Kansai region in Japan. The translation of the dialogue is rendered in an approximation to the dialect of the region.

PSSSSSSH

ON THE UTILITY POLE

...WAS RAINY AND UNSETTLED.

THAT DAY, THE WEATHER ...

ON THE UTILITY POLE.

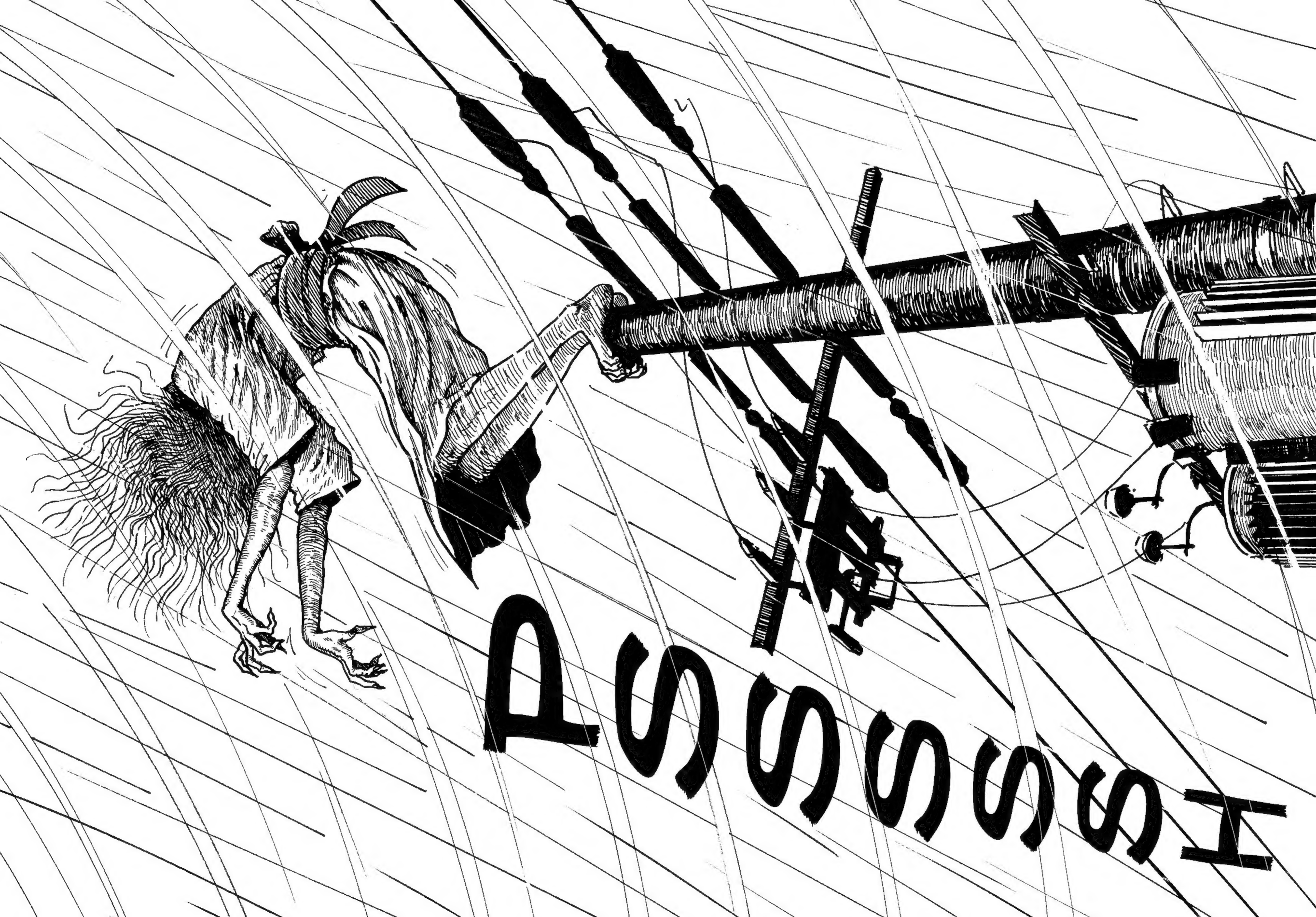
WHAT'S WHAT, MIMI?

HEY? WHAT'S THAT THERE?

VRRRR

YA CAN'T SEE IT? THAT WEIRD THING?

RRRRRRRR


AAAAAAAA

WHAM

!!

THE HELL IS THAT?!

VRRRRR

NUH-UH! THAT'S TOO CREEPY!

BANG

AND THE SHIMMERY HAZE ON TOP OF THE UTILITY POLE WAS GONE, TOO.

WHEN WE LOOKED BACK, THE OLD LADY HAD VANISHED.

PSSSSH

AAA-AAAH!

SKREEEEE

ON THE UTILITY POLE/END

THE WOMAN NEXT DOOR

MY UNIT IS AT ONE END OF THE FIRST FLOOR.

I LIVE IN AN APARTMENT IN A 40-YEAR-OLD BUILDING.

THMPA THMPA TWAAAANG

I'VE COMPLAINED TO THE LANDLORD, BUT TO NO AVAIL.

OH, COME ON!

...I CAN HEAR THE PERSON UPSTAIRS BLARING THEIR MUSIC.

SKREEEN THMPA THMPA THMPA THMPA

THE PROBLEM WITH A RUN-DOWN PLACE LIKE THIS IS THAT THE WALLS ARE SO THIN...

KLAK KLAK KLAK

WHUMPA WHUMPA

IT'S SO LOUD, I CAN'T GET ANY STUDYING DONE!

KACHAK

BAZG BAZG

HELLO !!

BAM BAM THUMPA THUMPA THUMPA

COULD YOU PLEASE OPEN UP A SECOND ?!

HELLO !!

REENK PUM THUMPA THUMPA

THUMPA THUMPA

KREEE

YER DIS-TURBING THE WHOLE NEIGHBOR-HOOD!

PUM

I-IT'S REAL LOUD!

THUMPA THUMPA

IT'S SO LOUD, I CAN'T GET ANY-THING DONE.

COULD YOU TURN YOUR MUSIC DOWN A BIT?

IT'S NOT ACTUALLY THAT LOUD, THOUGH.

HUH? YA THINK?

WH—

THAT'S RIGHT RUDE.

MAYBE YER JUST TOO SENSITIVE?

THUMPA THUMPA THUMPA THUMPA

BUT THE NEXT-DOOR NEIGHBOR HASN'T COME TO COMPLAIN OR ANYTHING.

WAIT JUST A SECOND!

FINE!

IF MY NEXT-DOOR NEIGHBOR SAYS IT'S TOO LOUD, I'LL THINK ABOUT TURNING IT DOWN.

IS ANYONE HOME?!

EX-CUSE ME!

COULD I HAVE A WORD?

KNOCK KNOCK

EXCUSE ME!

EVEN WHEN SHE'S HOME, I DON'T HEAR HER MOVING AROUND.

PRETTY SURE SHE'S NOT HOME.

I'M NOT AN IDIOT, YA KNOW!

IF THE APARTMENT'S EMPTY, THEN O' COURSE, NO ONE'S GONNA COMPLAIN!

YA SURE IT'S NOT JUST THAT NO ONE'S LIVING HERE?

YA NEVER HEAR HER?

OH, ACTUALLY, THERE'S NEVER ANY REAL SIGN OF 'EM...

BUT FEELS LIKE THERE'S NO SIGN OF 'EM TODAY.

I HEAR THE DOOR OPEN AN' CLOSE SOMETIMES.

BUT SOMEONE *DOES* LIVE THERE.

KRWWW

KACHAK

!

TAK

TAK

TAK

TAK

TAK

TAK

SHE'S DRESSED ALL IN BLACK LIKE THAT...

SHE'S A WEIRD ONE, *HUH?* NEVER ACTUALLY SEEN HER BEFORE.

WHAT THE... SO SHE *WAS* HOME.

SLAM

OH! I'M SORRY.

IF YER GONNA FIGHT, TAKE IT OUTSIDE!

WHAT'S GOING ON OUT HERE?

IT DOESN'T BOTHER YOU, MA'AM?

AND THAT APART-MENT'S REAL LOUD.

UM, COULD I ASK YA SOMETHING?

WHY NOT ASK HIS NEXT-DOOR NEIGH-BOR?

WELL, I DO HEAR A LITTLE NOISE. BUT IT'S ALL THE WAY AT THE END OF THE HALL, SO...

THE THING IS, I LIVE DOWN-STAIRS.

I THINK THEY'RE SISTERS.

PRETTY SURE TWO OR THREE WOMEN LIVE IN THERE.

WHAT?

AIN'T THERE SOMEONE ELSE IN THERE?

SHE JUST WENT OUT.

ALL DIFFERENT HEIGHTS, BUT ALL DRESSED ENTIRELY IN BLACK.

AND NOT ONE OF 'EM SAYS HELLO WHEN YOU RUN INTO 'EM. RIGHT CREEPY.

AND STRANGE SISTERS AT THAT.

BUT I CARE A WHOLE LOT MORE ABOUT THE NOISE THING.

THAT WOMAN REALLY WAS WEIRD.

UH-HUH.

WELL, WHATEVS. NOW I CAN FINALLY GET SOME STUDYING DONE.

WONDER WHAT'S GOING ON? HE TOTALLY IGNORED ME COMPLAINING, BUT NOW HE JUST STOPS?

NOT TOO LONG AFTER THAT, HOWEVER, THE NOISE FROM UPSTAIRS STOPPED COMPLETELY.

HE'S NOT... PEEPING, IS HE?

IT'S THE GUY FROM UPSTAIRS. WHAT'S HE DOING OUT HERE?

HEY! WHAT'RE YA UP TO THERE?!

W-WHAT? OH, IT'S YOU...

DON'T SCARE ME LIKE THAT.

SOME-THING WRONG? YOU DON'T LOOK SO GOOD.

SURE.

SO, UH. YOU, UH, GOT A SEC?

WHY'RE YA ASKING ME?

GOING ON WITH 'EM?

WHAT'S EVEN GOING ON WITH 'EM?

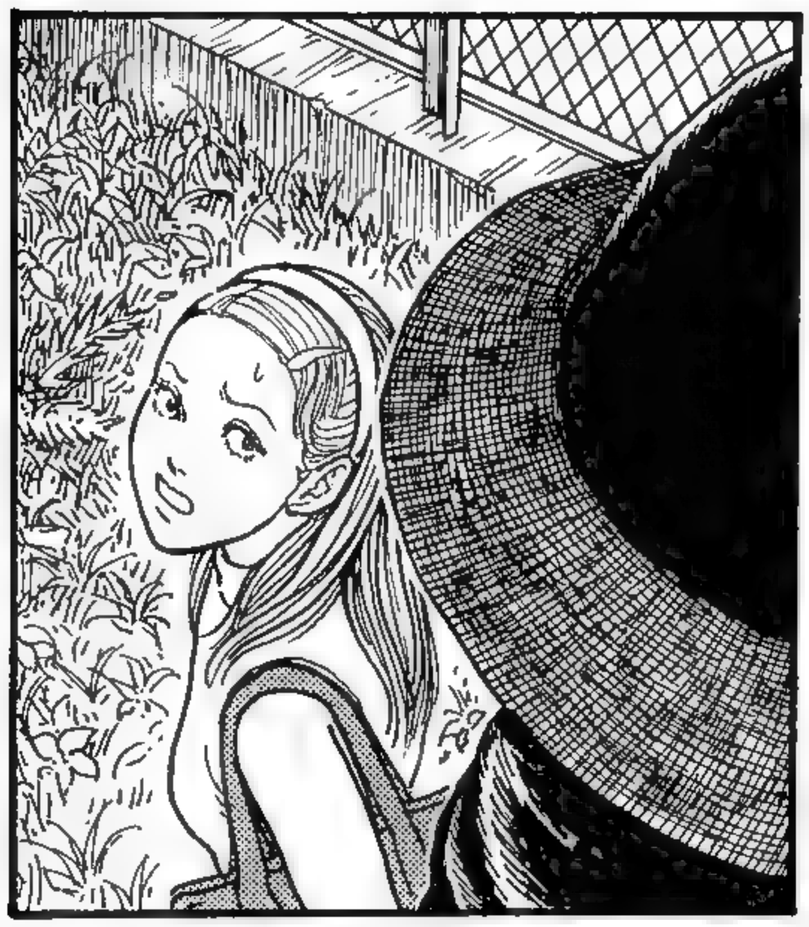
THOSE WOMEN IN BLACK NEXT DOOR TO ME...

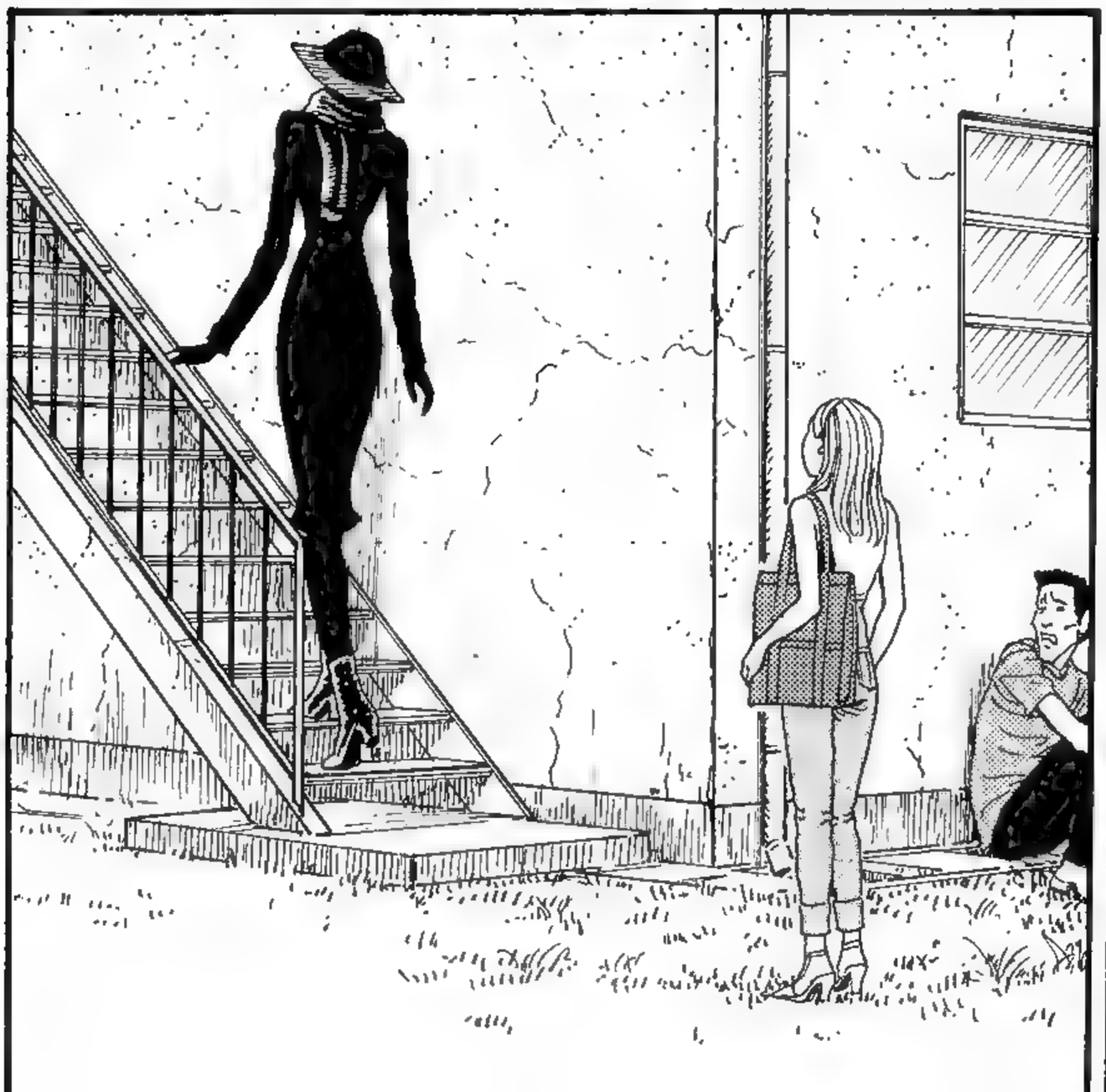
BUT THEY'RE QUIET AS MICE. EVEN THOUGH THE WALLS OF THIS DUMP ARE PAPER-THIN, AND YA CAN HEAR EVERYTHING, EVEN PEOPLE TALKING REGULAR. BUT NOT A PEEP FROM 'EM...

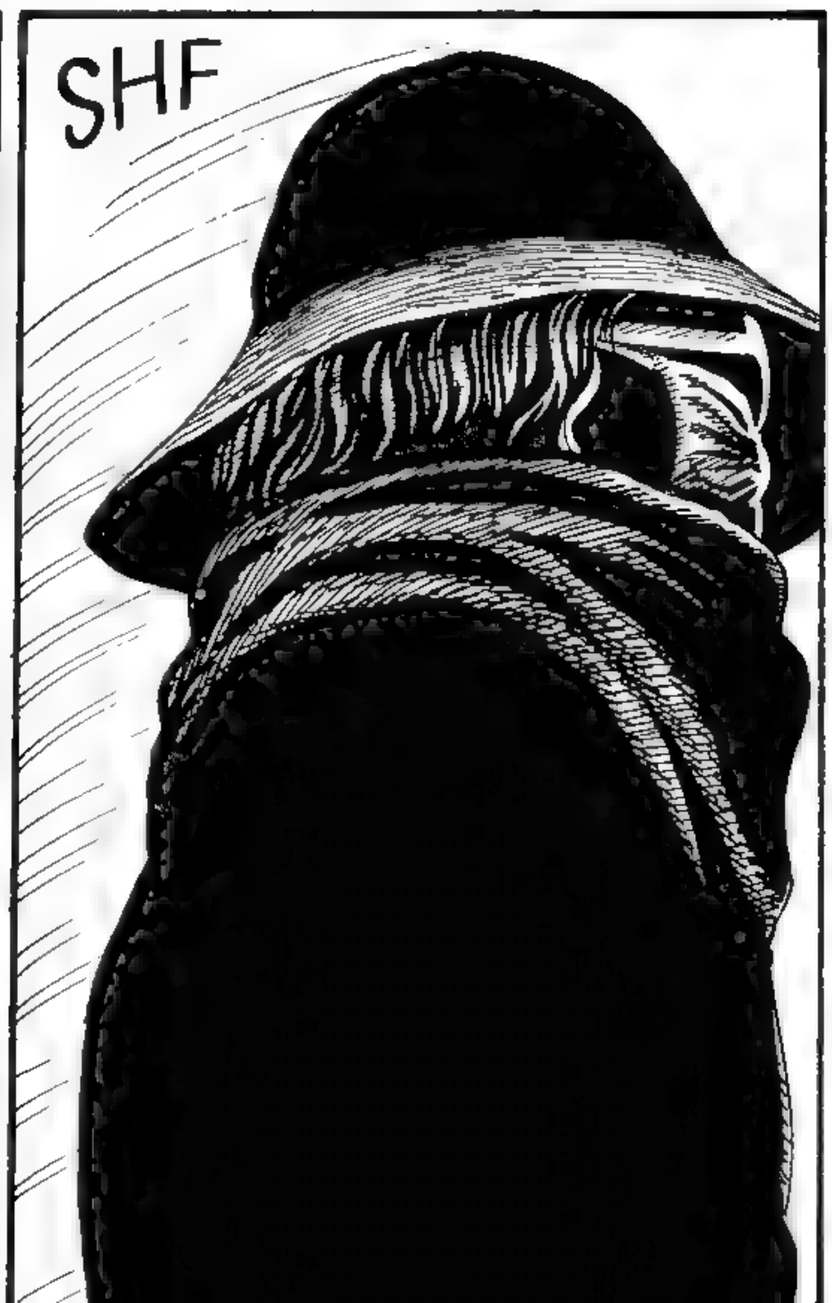
IT'S WEIRD WHEN I THINK ABOUT IT, YA KNOW? I DUNNO HOW MANY ARE IN THERE.

IT'S... RIGHT DISTURB-ING.

AH!






SHF

...

PAPER-THIN WALLS AND THEY DON'T MAKE A SOUND. WHAT *ARE* THEY...?

THOSE WOMEN... WHAT'RE THEY DOING IN THAT APARTMENT? RIGHT NEXT DOOR TO ME.

WHO THE HELL ARE THEY...?

WHO ARE THEY ...?

VRRRRR

THE NEXT DAY, HE PACKED UP AND MOVED HOUSE, LIKE HE COULDN'T GET AWAY FROM HERE FAST ENOUGH.

I THOUGHT I HEARD THE MAN IN THE APART-MENT UPSTAIRS SCREAM.

AAAH!

THEN, THAT NIGHT ...

BUT I THOUGHT IT WOULD BE QUIETER ON THE SECOND FLOOR.

IT WAS A BIT CREEPY TO BE NEXT DOOR TO THOSE WOMEN IN BLACK.

...I ASKED THE LAND-LORD IF I COULD MOVE INTO HIS APARTMENT.

ALTHOUGH I WAS CURIOUS ABOUT WHY HE MOVED OUT SO SUDDENLY...

GREAT. THANKS, NAOTO, TANAKA.

THIS BOOK-CASE IS THE LAST OF IT.

THIS IS PRETTY HEAVY. CAREFUL, YEAH?

BAM

I'LL CLEAN UP DOWN-STAIRS AND THEN PUT OUT SOME SNACKS.

YOU'VE BEEN A REAL HELP.

I'LL PICK IT ALL UP!

AH! I'M SO SORRY!

TMP TMP

THUD

AH!

SHF

GRAB

HEY!

KACHAK

HERE!

UH! UM!

AH!

YANK

SLAM

YA DODO! PROSTHETICS AREN'T JUST PIECES OF METAL.

MAYBE IT WAS A PROSTHETIC ARM.

SHH! DON'T SAY IT SO LOUD!

WHUT? HER FOREARM WAS MADE OF METAL?

MAYBE ...

HUH ?

HAPPENED SO QUICK, MAYBE YA SAW WRONG?

MAYBE IT WAS, LIKE, A BRACE-LET OR SOME-THING?

AND FOR A PROSTHETIC, HER HAND SURE HAD A GOOD GRIP ON THE KNOB.

THERE REALLY ISN'T ANY SOUND FROM NEXT DOOR.

WHAT DO THEY DO OVER THERE?

THERE'S A HOLE IN THE WALL.

HUH?

MAYBE THAT GUY MADE IT.

WHY WOULD THERE BE A HOLE HERE?

AND IT LOOKS PRETTY NEW, TOO.

PLNK

SKRK

SKRK

SKRK

PLNK

SHHK SHHK

?!

KEH KEH

KEH!

FIST

SHF

SKRK

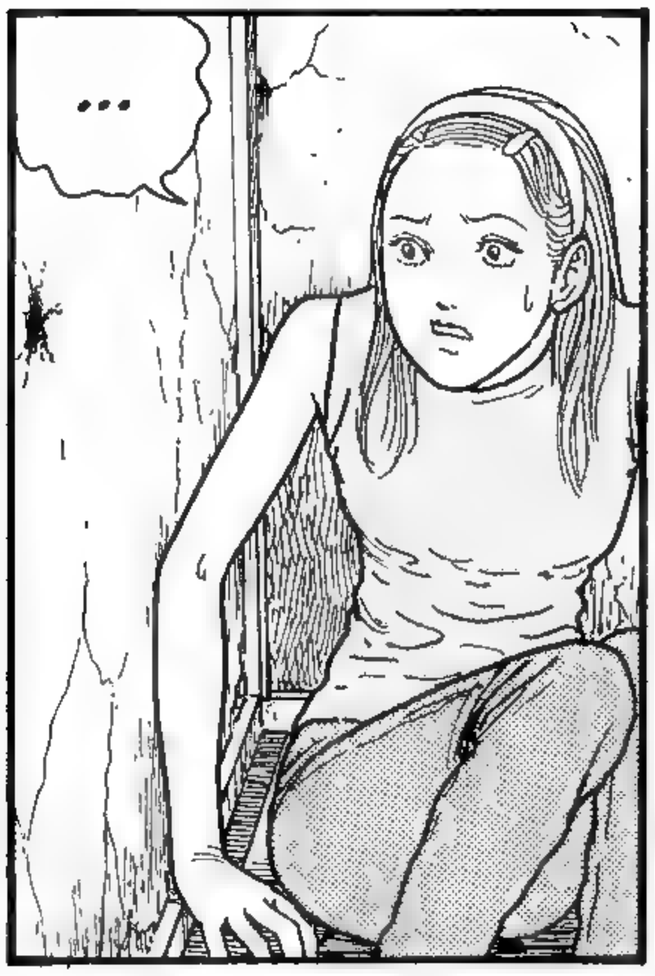
SKRK

SKRK

SKRK

EEAAH !

SHHKSHHKSHHK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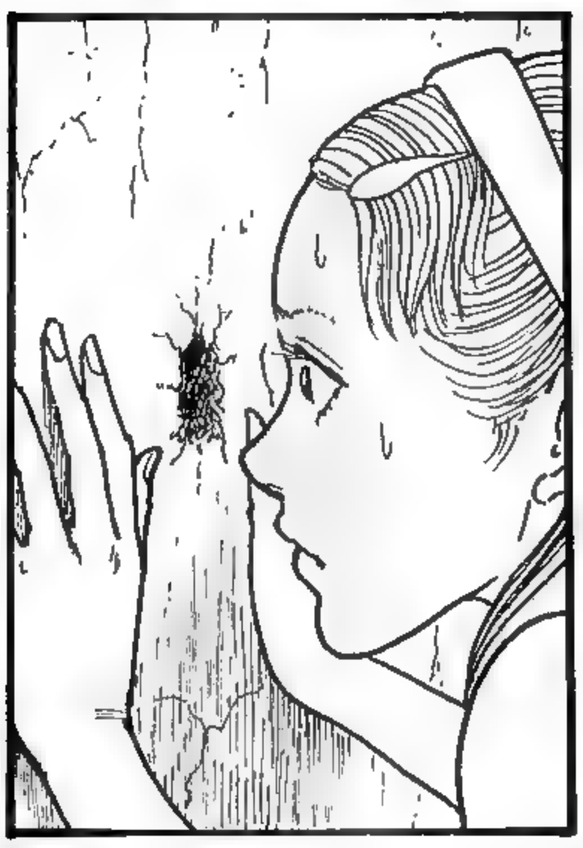
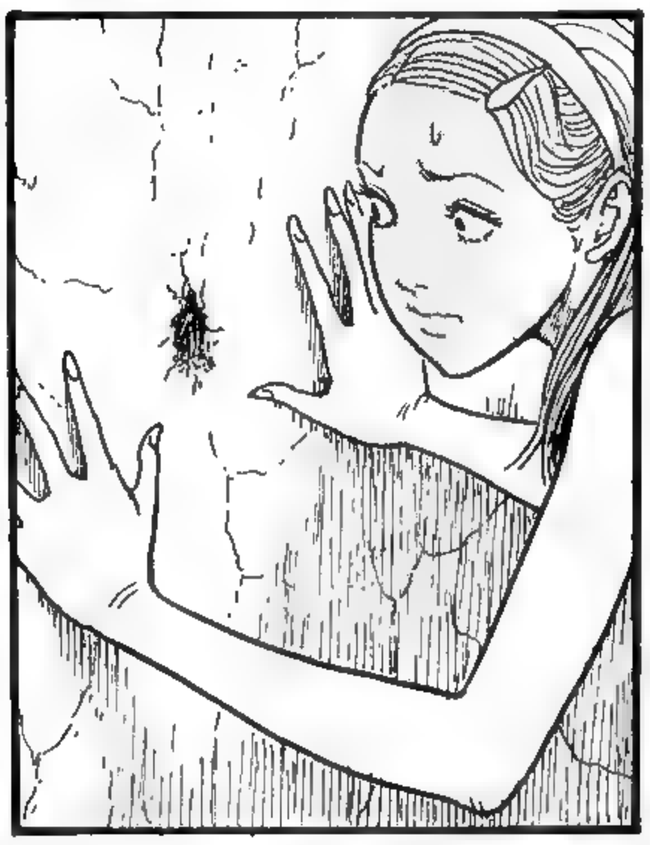
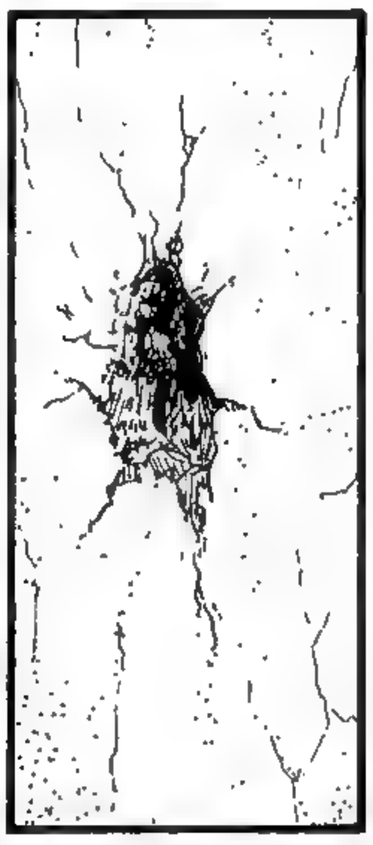
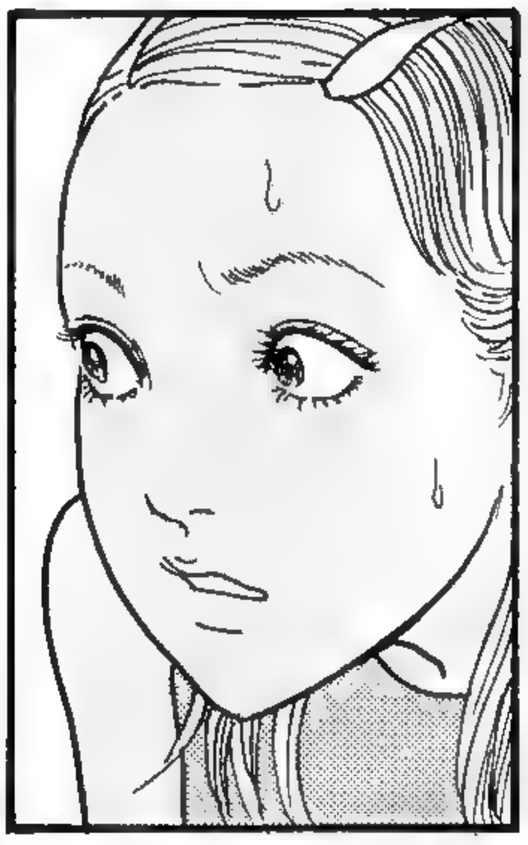
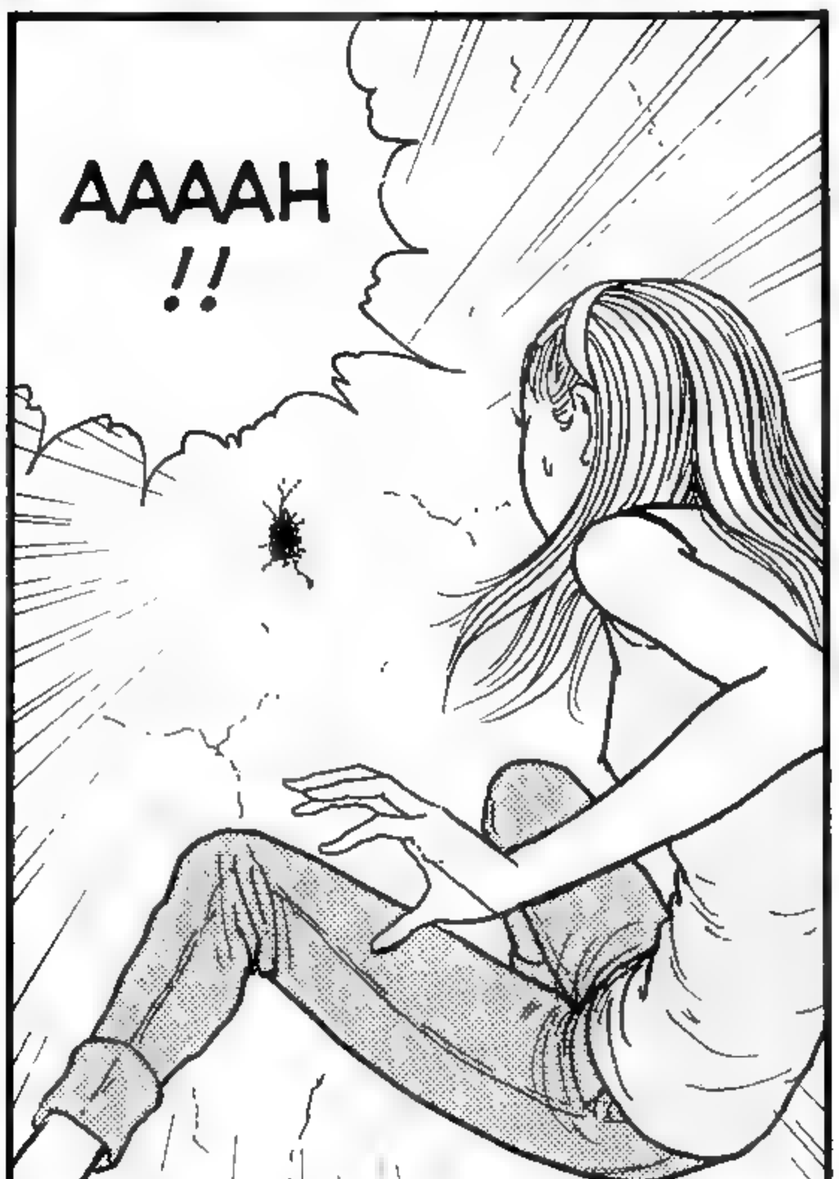
AH!










AAAAH
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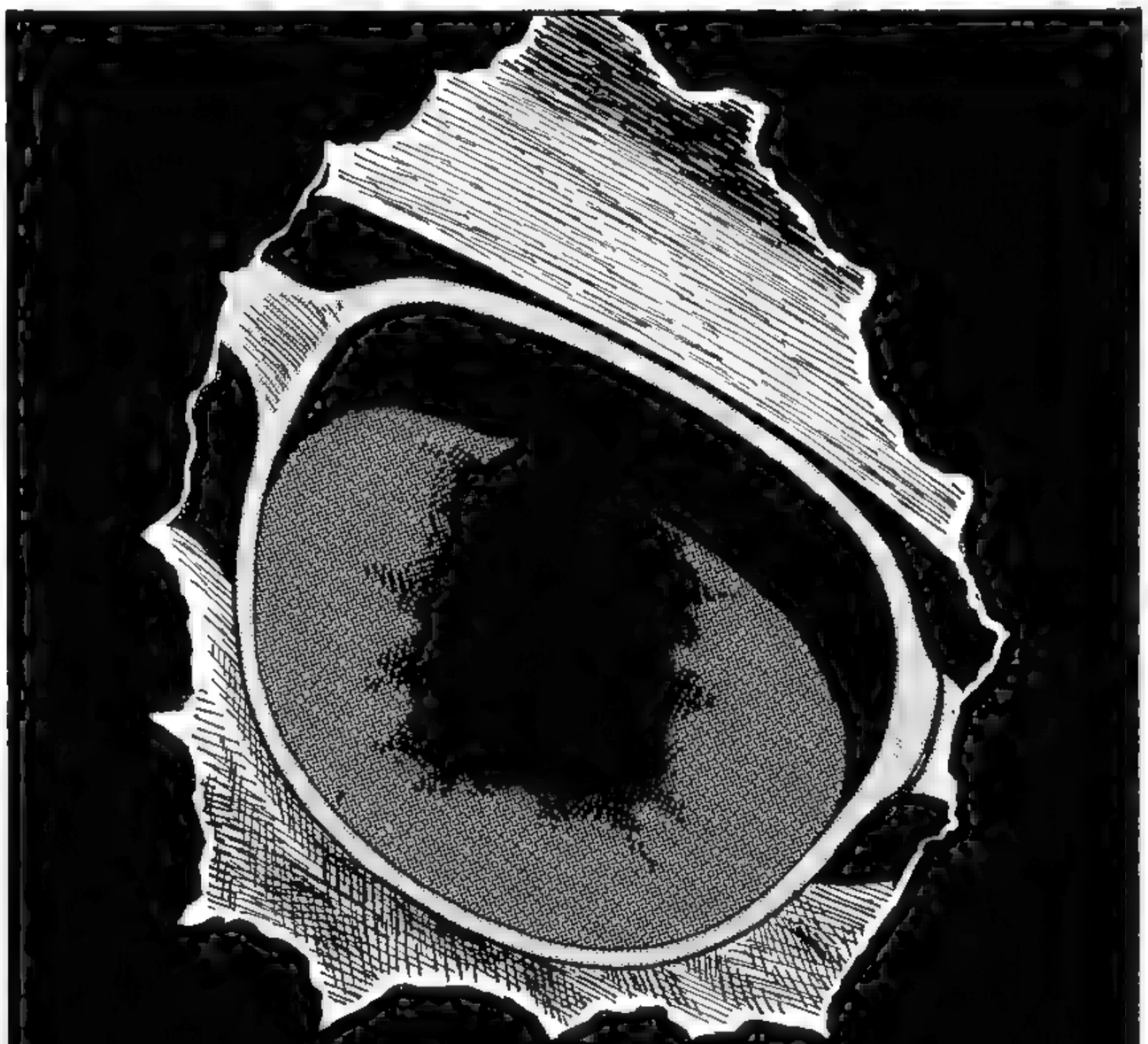


KRNCH

KRNCH

?!

KRNCH

KRNCH

KRNCH KRNCH

KRNCH KRNCH

KRNCH

KRNCH

AAAAAAH!

KRNCH KRNCH

EEEE !!

KRNCH

SHWWM

SHWWM

THUD

KRNCH

SHF

KRNZUT

KRNZCH

KRNZUT

WHAT IS SHE?

W-WHAT... THAT WOMAN...

...ARE ALL ACTUALLY THE SAME WOMAN?!

WHAT IF... THE WOMEN OF DIFFERENT HEIGHTS WE SAW...

...HER ARMS AND LEGS LIKE THAT?

HOW CAN SHE EXTEND ...

HNNGH !

ZZSH

ZZSH

HNNGH !

RRRNG!

KREEEE

AH!

THIS'LL DO FOR NOW.

PHEW.

TAK

TAK

TAK

SHE WENT OUT INTO THE HALLWAY.

SLA

SHE CAN'T GET IN HERE.

I-I'M OKAY. MY DOOR'S DEFINITELY LOCKED.

TAK

TAK

TAK TAK TAK

WHEW.

THANK GOD. SHE'S GOING DOWN THE STAIRS.

KLAK KLAK KLAK KLAK KLAK KLAK

IS SHE MAYBE GONE NOW?

KLATTER

GRARK

AAH!

GRARK

GRARK

KEH KEH!

KEH KEH!

SLIP

BUT I INTEND TO MOVE OUT OF THIS BUILDING SOON.

TAK TAK

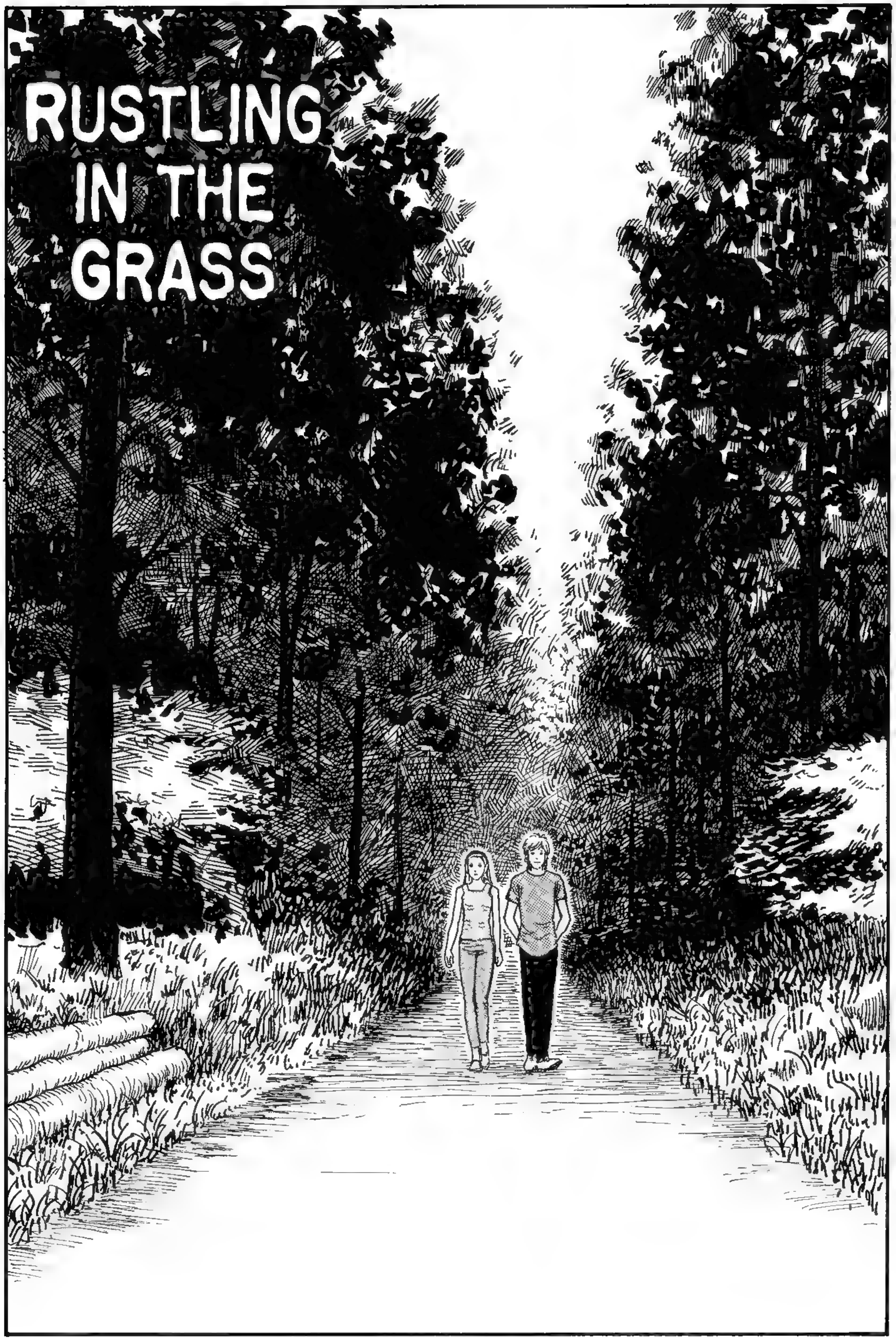
THE MYSTERY WOMAN ACTED LIKE NOTHING HAD HAPPENED AND KEPT LIVING IN THE APARTMENT NEXT DOOR.

I PASSED OUT.

EEEAH!

TAK TAK TAK TAK

THE WOMAN NEXT DOOR/END


RUSTLING
IN THE
GRASS

TAKING A WALK IN THE MORNING CAN BE PRETTY GOOD, *HUH*, NAOTO?

AAAH, THIS FEELS GREAT!

MMMM!

WHERE'D THAT COME FROM?

I LOVE YA!

MIMI.

THE NEGATIVE IONS'RE GOOD FOR YA!

RIGHT? PLUS, IT'S ALL WOODS AROUND HERE.

WHAT?

THWUMP

YOU PERV. GET THAT IDEA OUTTA YER HEAD!

SO COLD! I MEAN, IT'S JUST US TWO, ALL ALONE IN THE FOREST...

BUT NONE OF THE TREES AROUND HERE ARE SEED-BEARING.

YEAH. SOUNDED LIKE SOMETHING FALLING INTO THE GRASS.

D-DID YOU HEAR THAT?

NAOTO, DON'T!

I'LL GO CHECK IT OUT.

MAYBE IT'S A COUPLA SWEETHEARTS DOING A LITTLE EARLY-MORNING FOOLING AROUND?

TREMBLE

WHAT'S WRONG, NAOTO?

WHAT?

AAH!

AH!

SHE HANGED HER-SELF.

SHE...

WE GOTTA HELP HER!

KSH KSH

IS SHE STILL ALIVE?

AL-READY SMELLS ...

SHE'S BEEN HERE A WHILE.

N-NO. IT'S TOO LATE.

PLIP

PLIP

PLIP

PLIP

SHE CAN'T REST IN PEACE LIKE THIS.

LET'S GET HER DOWN AT LEAST.

WHY... WHY WOULD SHE DO THIS?

SO THAT SOUND BEFORE WAS HER SHOE FALLING OFF.

THIS TREE, THOUGH? COULD SHE EVEN CLIMB IT?

I GUESS SHE CLIMBED THE TREE?

HOW'D SHE MANAGE TO HANG HER-SELF?

BUT THERE'S NO STUMP OR ANYTHING.

!!

TUMP

AH!

THUMP THUMP THUMP THUMP

THERE'S ONLY HER LEFT SHOE ON THE GROUND, THOUGH.

DID SOME-THING ELSE JUST DROP?

TAKE A GOOD LOOK AT THE GRASS. YA SURE THERE'S NOTHING THERE?

THAT WAS DEFINITELY SOMETHING FALLING!

I HEARD IT AGAIN!

?

I DON'T SEE ANY-THING, THOUGH.

PLIP PLIP PLIP PLIP

IT CAN'T BE... PARTS OF HER FALLING OFF?

AH!

D-DUNNO. MAYBE THE ROPE'S TWISTED...

...AND SHE'S SORTA SPINNING AROUND?

WHEN'D SHE TURN OUR WAY?

SPLRT

WE GOTTA CALL THE POLICE.

A-ANYWAY, THIS IS TOO MUCH FOR US.

SPLRT

AAH!

SPLRT

SPLRT

BUT THERE WAS NOTHING ON THE GROUND.

WE SAW THESE HUGE CHUNKY SOME-THINGS DROP INTO THE GRASS RIGHT IN FRONT OF US.

WE KEPT LOOKING OVER OUR SHOULDERS AS WE RAN AWAY.

WHAT ON EARTH WAS THAT HANGING BODY?

AND WHAT WAS FALLING OUT OF IT?

THE HANGING BODY WAS TURNED IN OUR DIRECTION THE WHOLE TIME.

GRAVE PLACEMENT

I HAVE A LARGE FIRST-FLOOR UNIT, WITH A SOUTH-FACING BALCONY AND GOOD NATURAL LIGHT.

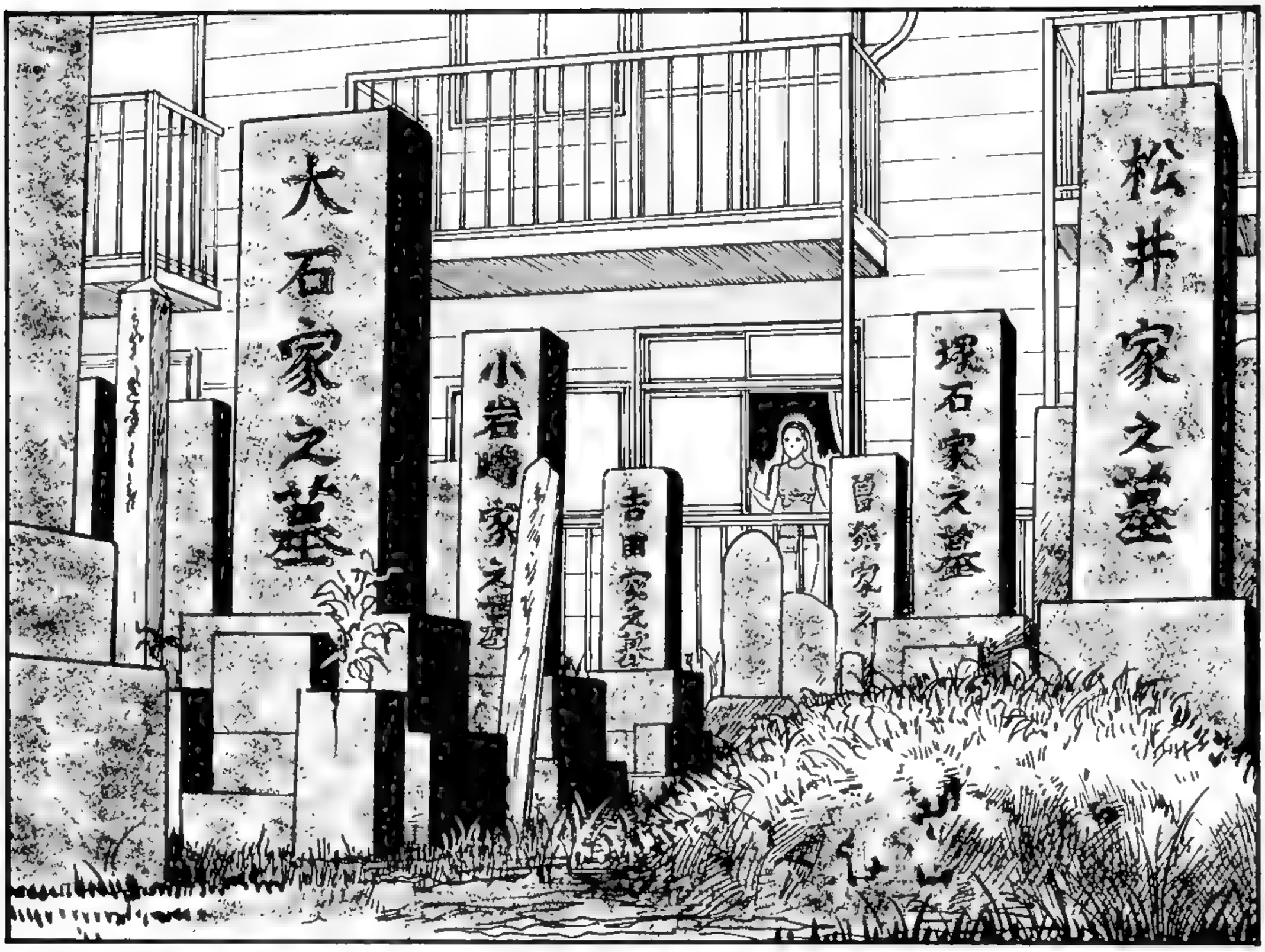
I MOVED RECENTLY TO AN APARTMENT BUILT TWO YEARS AGO.

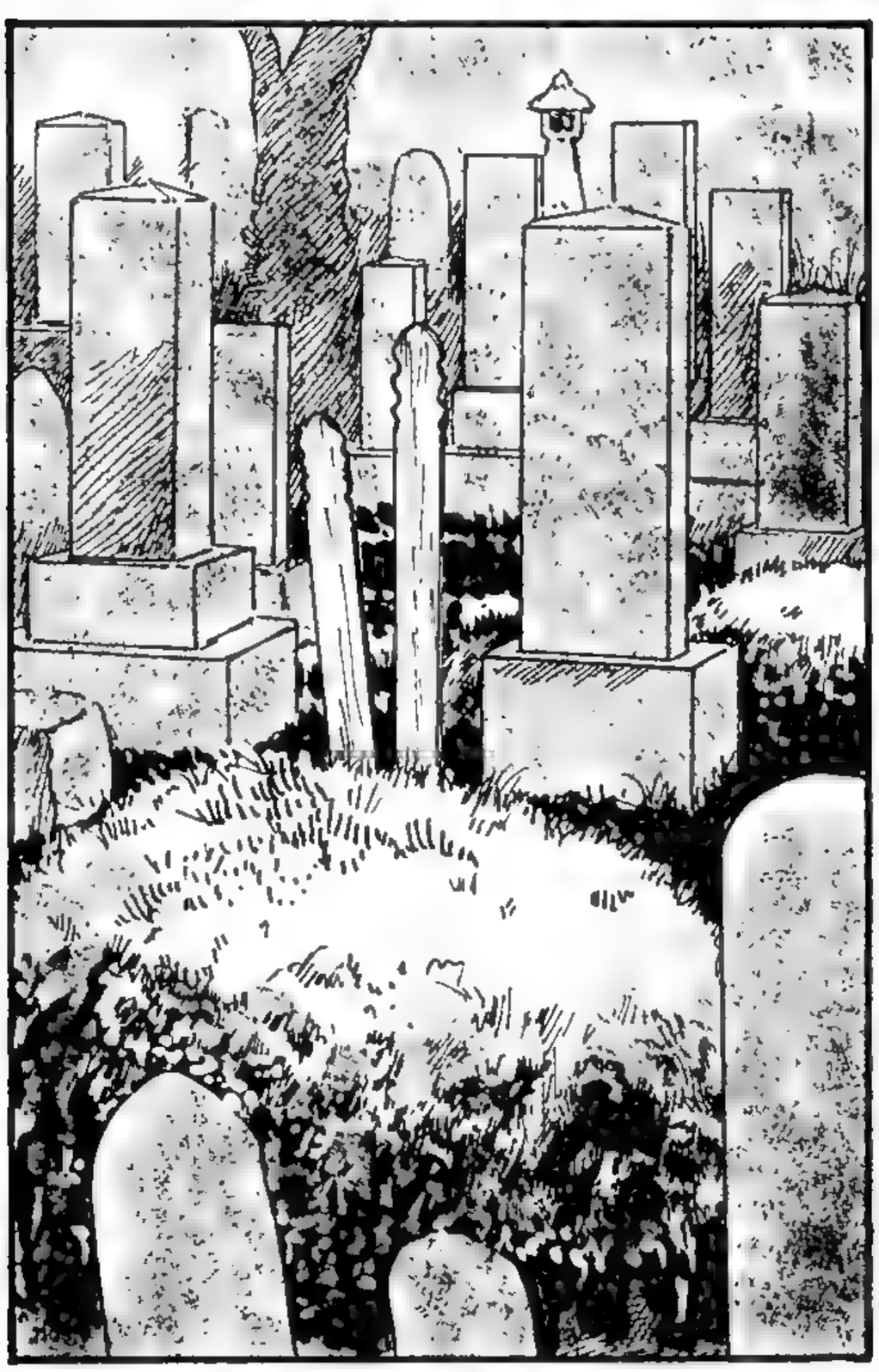
...ON THE OTHER SIDE OF THAT BALCONY IS...

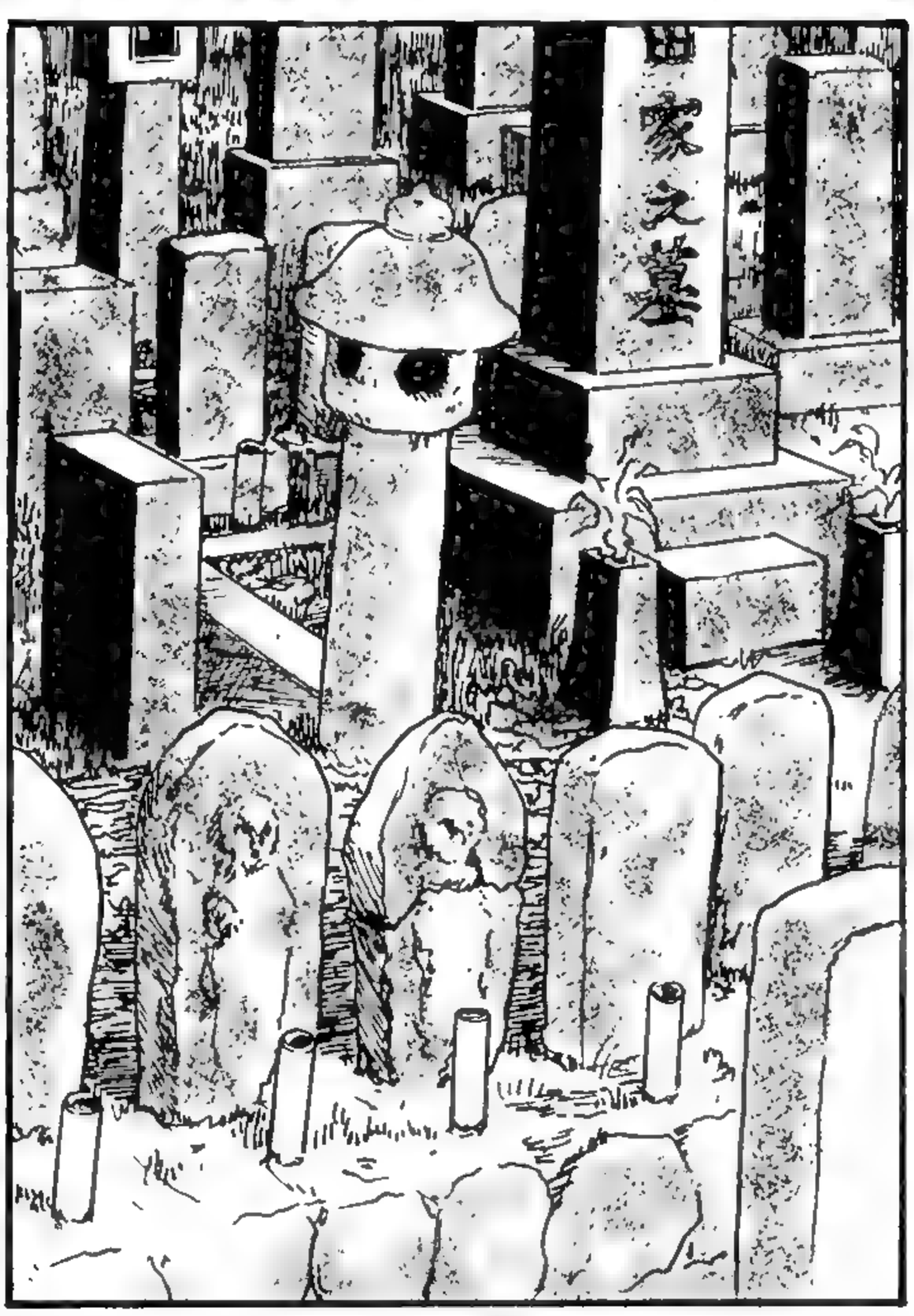
KLATTER

FOR ALL THAT, THE RENT'S PRETTY REASONABLE, MOST LIKELY BECAUSE...

...A CEMETERY.


大石家之墓
小岩崎家之墓
吉田家之墓
曽祭家之
塚石家之墓
松井家之墓




家之墓

I MOVED HERE 'CAUSE OF THE CHEAP RENT, BUT...

...IT'S ACTUALLY PRETTY CREEPY.

NAOTO! COME ON IN!

B-ZO BOZO

YER SURE A WEIRD ONE, MOVING TO A PLACE LIKE THIS.

I CAME TO CHECK OUT YOUR CEMETERY APARTMENT.

AND IT'S A DANG SPOOKY GRAVEYARD.

WHAT'S THAT THERE? IT'S BEEN BUGGING ME A WHILE NOW.

HEY, NAOTO?

I THINK MOST OF THE GRAVES ARE ABAN-DONED.

BARELY ANY-BODY COMES HERE.

ISN'T IT A BURIAL MOUND?

OH!

WHAT ?!

THE MOUND FLATTENS OUT AS THE BODY TURNS INTO SOIL.

WHEN YA BURY SOMEONE INSTEAD OF CREMATING 'EM, YA PILE UP THE DIRT LIKE THAT.

WHAT'S THAT?

A BURIAL MOUND ?

QUIT TEASING ME! THIS IS STILL THE CITY AND ALL!

SO THEN SOMEONE'S BURIED RIGHT THERE UNDER THAT PILE OF EARTH?

...

SORRY, MIMI. JUST FORGET IT.

YEAH, THAT'S TRUE, TOO. NO WAY ANYONE'D USE A BURIAL MOUND THIS DAY AND AGE.

WHAT IF IT REALLY IS A BURIAL MOUND?

I CAN'T STOP THINKING ABOUT THAT PROTRU-SION.

GWRR GWRR

GWRR GWRR GWRR

WHAT IS THAT NOISE?

GWRR GWRR

GRRK

GRRK

GWRR GWRR GWRR

AH!

GWRR GWRR GWRR

IT'S PITCH-BLACK. I CAN'T SEE ANY-THING.

GWRR GWRR GWRR

GWRR GWRR GWRR

...LAST NIGHT?

WHAT WAS MAKING THAT SOUND...

KLATTER

MORN-ING.

OH! HEY THERE!

GOOD MORN-ING.

I DIDN'T HEAR ANYTHING.

NO.

YES. A WEIRD SOUND COMING FROM THE CEMETERY.

WHAT? A NOISE?

DID YA HAPPEN TO HEAR A STRANGE NOISE LAST NIGHT?

IT WASN'T, THOUGH.

THERE AREN'T ANY WEASELS AROUND HERE.

YEAH... MAYBE THAT WAS IT, THEN.

...A WEASEL WAS RUNNING AROUND EATING THE OFFERINGS?

WELL, IT *IS* A CEMETERY. MAYBE...

...

HUH?

松田家之墓

墓

I CAN SEE MARKS WHERE IT WAS MOVED.

AH... NO, THEY DON'T.

松田家之墓

DO THEY EVEN MAKE GRAVES LIKE THIS?

IT'S TWIST-ED.

WHY WOULD ANYONE MOVE A GRAVE-STONE ?

GWRR GWRR GWRR

I HEARD THE NOISE PRETTY MUCH EVERY NIGHT AFTER THAT.

GRRK

SWRR

...IT'S THE GRAVE-STONES SLIDING?

MAYBE ...

GWRR GWRR GWRR

!

HITO-
DAMA
...

H...

PHOSPHO-ROUS?

HUH. IT HAD TO JUST BE PHOS-PHOROUS BURNING.

HITO-DAMA? YA MEAN LIKE HUMAN SOULS?

YUP.

SO THAT BULGE IN THE EARTH REALLY IS A BURIAL MOUND THEN...

QUIT FREAKING ME OUT!

AND WHEN PHOSPHO-RUS BURNS, IT LOOKS LIKE THE HITODAMA FROM OLD STORIES.

GRAVES AND CORPSES PRODUCE PHOSPHO-ROUS.

LIKE I'M BEING WATCHED FROM OUTSIDE.

IT FEELS LIKE A WHOLE LOTTA EYES ON ME.

YEAH. BUT, LIKE, NAOTO. EVEN WITH THE CURTAINS CLOSED, I GOT A BAD FEELING.

SO THAT'S WHY YA BEEN KEEPING THE CURTAINS CLOSED LATELY?

COME'N SEE IF YA THINK I'M LYING!

BUT THE GRAVE-STONE REALLY WAS MOVED!

PROB'LY JUST IN YER HEAD.

BUT NOBODY'S THERE WHEN I TAKE A PEEK OUTTA THE CURTAINS.

岩崎家之墓

THE STONE ON TOP IS FACING THE TOTALLY OPPOSITE DIRECTION.

HUH. IT *IS* AT A WEIRD ANGLE.

MIMI. LOOK AT THAT ONE THERE.

PROB'LY SOME KINDA CURSE.

SO THEN THAT'S IT. THE GRAVE-STONES'RE MOVING NIGHT AFTER NIGHT.

AND IT'S NOT JUST THAT ONE. GRAVES ALL OVER THE PLACE'RE TURNED EVERY WHICH WAY.

WHAT'S UP ALL OF A SUDDEN?

MIMI. LET'S GO BACK TO YOUR APARTMENT FOR A SEC.

YEAH, BUT WHO COULD BE MOVING SO MANY OF 'EM? THERE'S A DANG LOT.

DON'T BE SILLY! THERE'S NO WAY THE STONES'RE MOVING THEMSELVES. SOMEONE'S DOING IT!

SHHK

THEY USED TO BE FACING THE OTHER WAY.

Y-YOU'RE RIGHT. I DIDN'T REALIZE...

THEY WEREN'T LIKE THIS BEFORE, YEAH?

THE GRAVE-STONES... THEY'RE ALL FACING THIS WAY.

SO ALL THOSE EYES YER FEELING ON YA...

...MAYBE IT'S 'CAUSE THE GRAVES ARE FACING THIS WAY.

THAT YER NEIGH-BOR?

HEY, MIMI?

WELL, THEY'RE NOT ACTUALLY HURTING YA, THOUGH.

THIS IS AWFUL. WHY WOULD ANYONE...

WILD HE'S OUT HERE WORKING OUT LIKE THAT.

YEAH.

春日井家之墓

宮川家之

藤本

HNGH!

HAH!

HMM.

昭和五年

TWO. SHOULD START ANY SECOND NOW.

WHAT TIME IS IT, MIMI?

GWRR GWRR GWRR

GWRR

!

GWRR

CHIK

BOMPF

GWRR GWRR

GWRR

GWRR
GWRR

SOME-ONE'S THERE!

AH! YA SEE THAT?!

GWRR
GWRR
GWRR

HNGH!

AH!

BUT WHY...

SO HE'S THE ONE BEHIND THIS?

THAT'S YER NEIGHBOR.

荒井家之墓

HAAAH.

CLAP

荒井家之墓

GRRR

GRRR

GRRR

HNGH !!

!!

WHAT'RE YA DOING OUT THERE?!

HEY, YOU!

KLATTER

WHO

STAGGER

IT WAS AROUND HERE.

...

WHAT HAP-PENED? LET'S GO TAKE A LOOK!

HM?

AH!

HEY, MAN! YOU OKAY?!

HE FELL INTO THE BURIAL MOUND.

AH!

NNNN.

UNH ...

THE POLICE ARRIVED BEFORE TOO LONG...

...AND TOOK THE MAN AWAY FOR QUESTIONING.

MIMI, CALL THE COPS.

LET'S TURN 'EM BACK.

THIS IS SERIOUS. FACING NORTH IS RIGHT BAD LUCK.

OOF! THIS IS HEAVY!

THERE WAS A BIG COM-MOTION, NATU-RALLY.

CLAMOR CLAMOR

CHATTER CHATTER

THE NEXT DAY, A BUNCH OF PEOPLE CAME TO THE CEMETERY. THEY'D NOTICED SOMETHING WAS UP WITH THE GRAVE-STONES.

...THEIR ORIGINAL POSITIONS, ONE AFTER ANOTHER.

AND SO THE GRAVE-STONES WERE TURNED BACK TO...

WHAT WAS HE TRYING TO DO, MOVING THE GRAVE-STONES?

STILL, THOUGH.

...FOR THE CRANE AND ALL THIS WORK.

WE GOTTA MAKE THAT MAN PAY...

BUT I DON'T HAVE ANY MONEY.

I'D LIKE TO GET OUT OF THIS CREEPY PLACE RIGHT THIS SECOND.

BUT I'M MORE SURPRISED THAT GRAVE REALLY WAS A BURIAL MOUND.

MM. THAT'S ONE MYSTERY.

I'VE HAD ENOUGH OF THEM, TOO.

JUST IGNORE THOSE HITODAMA, AND YER GOLDEN HERE, YA KNOW?

WELL, JUST 'CAUSE IT'S A BURIAL MOUND DOESN'T MEAN A CORPSE IS GONNA COME CRAWLING OUT OF IT.

AH!

KACHAK KACHAK

OKAY. I'LL SEE YOU LATER.

'KAY, I'M HEAD-ING OUT, MIMI.

I GUESS MOVING SOME GRAVESTONES ISN'T A HUGE CRIME.

YER NEIGH-BOR'S BACK ALREADY.

SLAM

HNGH!

IT'S THAT MAN.

HAH!

HNGH!

HNGH!!

!

?

HAAAH !

TO HAVE ALL EYES ON ME LIKE THIS, I MEAN.

BUT IT FEELS SO GOOD I CAN HARDLY STAND IT.

THE POLICE GAVE ME A SOLID TONGUE-LASHING.

HEY THERE! I'M RIGHT SORRY ABOUT LAST NIGHT.

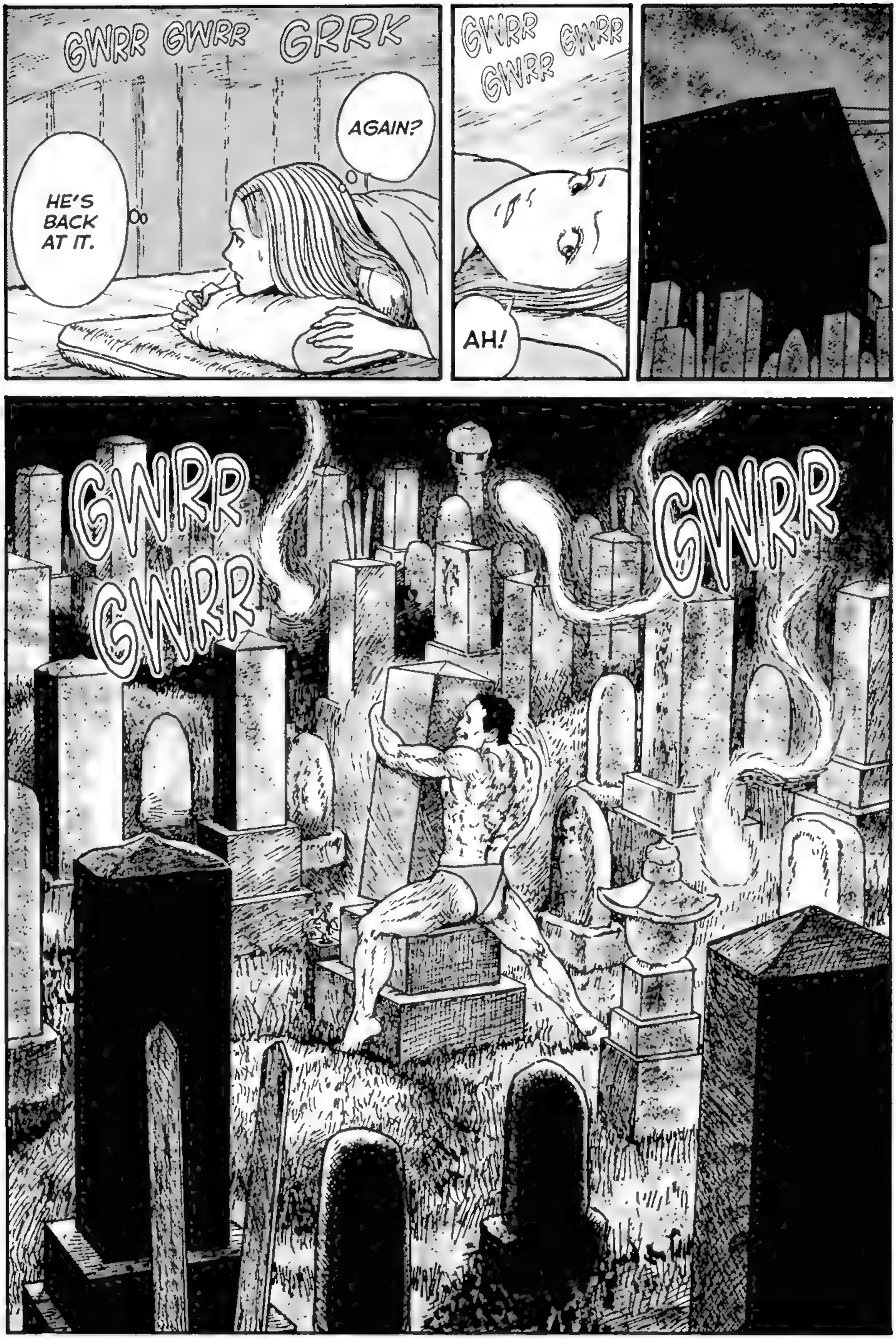
HNGH !

...

AND HAVING THEM SPIRITS STARE AT ME, IT'S A REAL HIGH.

ALL THEM GRAVE-STONES. THEY'RE SPIRITS.

UH. ALL EYES?


GWRR GWRR GRRK
HE'S BACK AT IT.
AGAIN?
GWRR GWRR GWRR
AH!
GWRR GWRR
GWRR

HNGH
!!

HE SERIOUSLY DOESN'T LEARN.

THE NEIGHBOR GUY...IS HE GONNA TURN ALL THE GRAVESTONES THIS WAY AGAIN?

GWRR

GRRR

GRRR

AND I MEAN, MOVING GRAVE-STONES IN THE MIDDLE OF THE NIGHT.

THIS IS DEFINITELY WEIRD. AND THERE'S THEM HITODAMA AGAIN, TOO.

NO ONE'LL HANG OUT WITH HIM, SO HE'S TURNING TO THE GRAVE-STONES.

HIS LIFE'S GOTTA BE PRETTY SAD.

HE'S OUTTA HIS MIND.

PLUS, HE'S DOING IT 'CAUSE HE WANTS TO SHOW OFF HIS BODY TO THE SPIRITS?

太田家之墓

太田家之墓

HAAAH!

GRRK

GWRR

FWOOO!

GWRR GWRR

GWRR

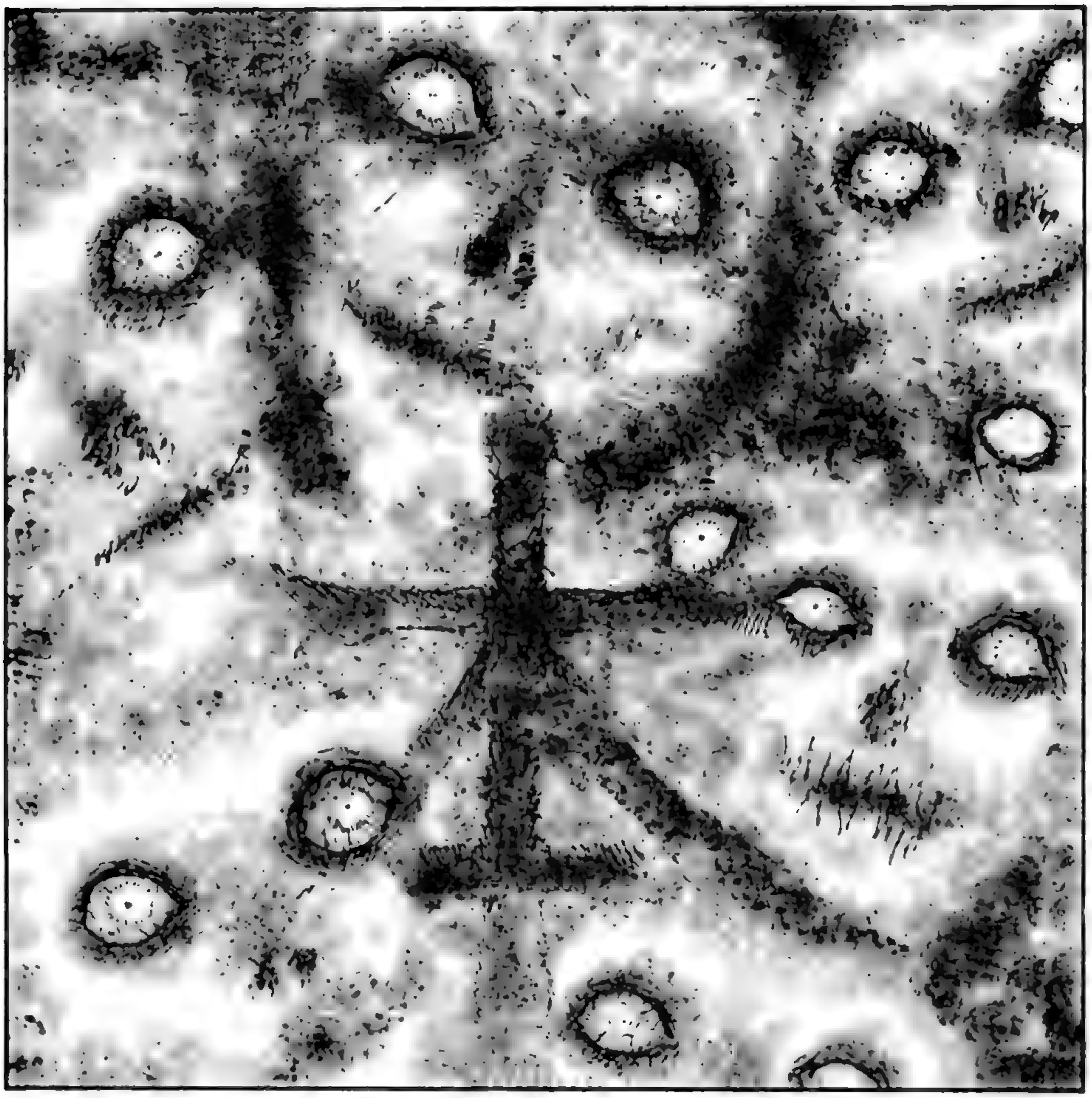
GWRR

GNRR

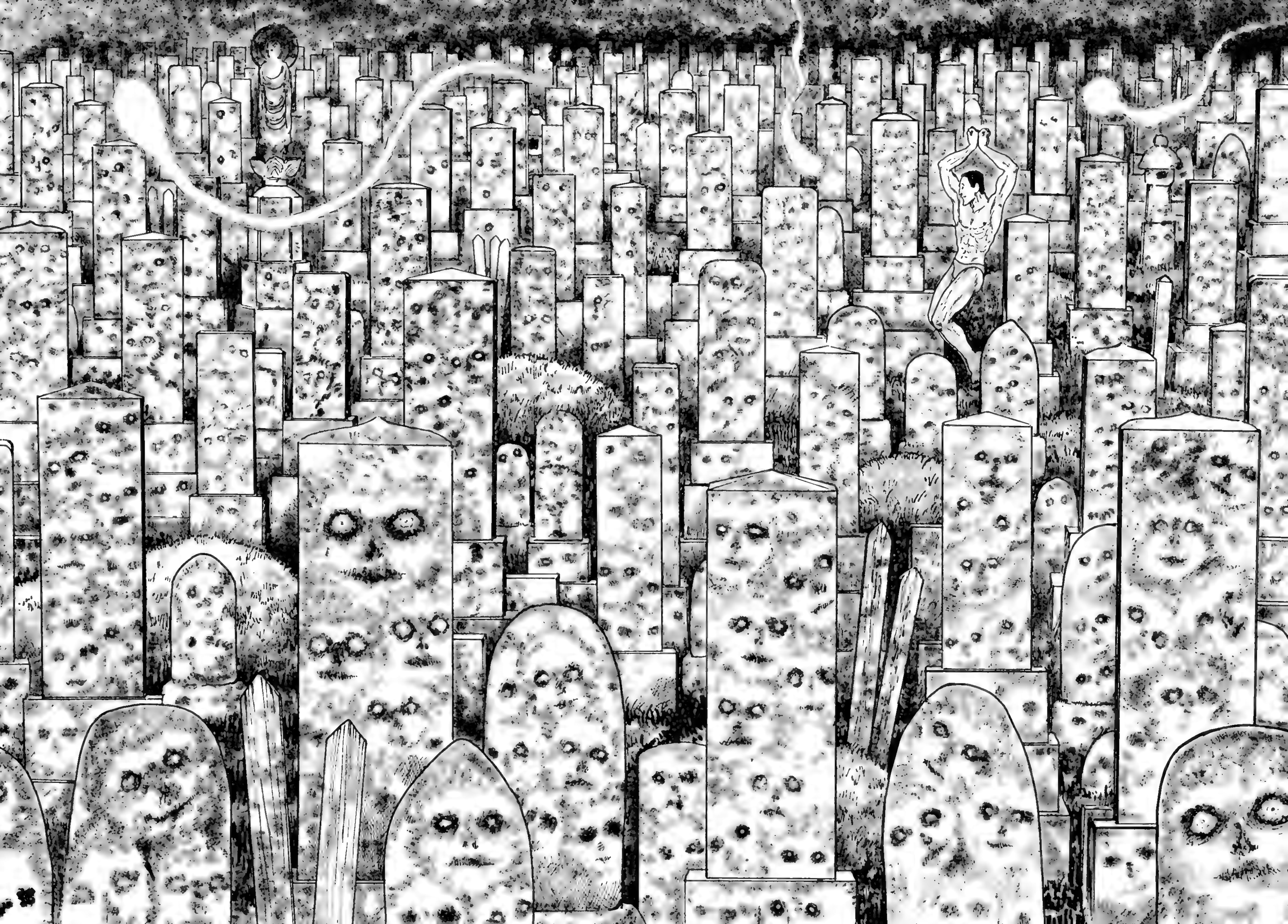
GWRR

HNGH !!

GNRR



FWOOO-
!



EEAAH!

FWOOMP

SHHK

...HAD BEEN WATCHING ME.

I SPENT THE ENTIRE NIGHT SHAKING UNDER MY BLANKETS.

THE EYES OF COUNT-LESS SPIRITS...

I HAVE NO IDEA WHAT HAPPENED TO HIM AFTER THAT.

FOR RENT

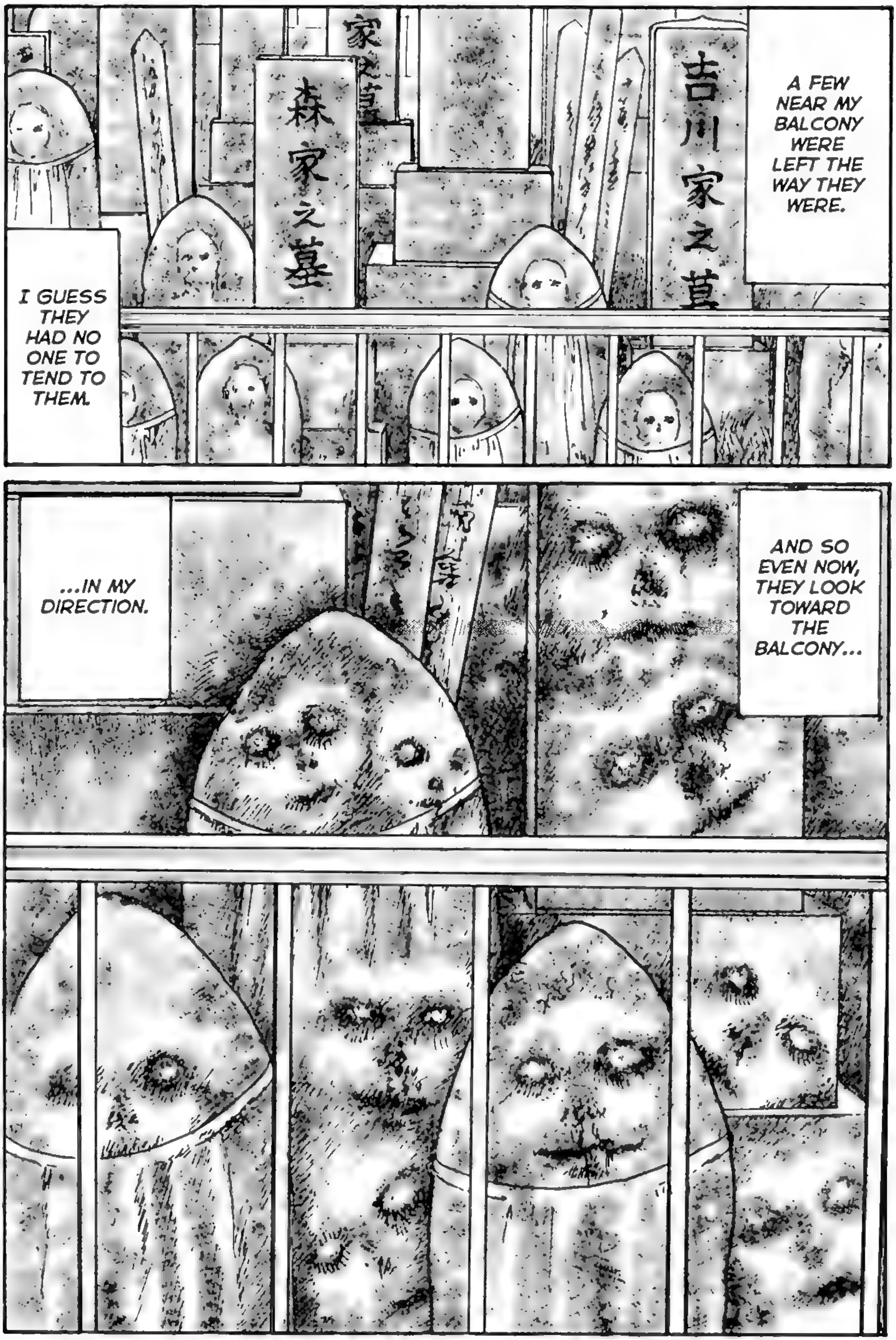
AND MAYBE THIS MADE IT TOO HARD FOR HIM TO STAY THERE. BEFORE TOO LONG, HE HAD MOVED AWAY.

THE NEXT DAY, PEOPLE IN THE NEIGHBORHOOD CAME AGAIN TO PROTEST THE NEIGHBOR MOVING THE GRAVESTONES.

THE GRAVE-STONES BEHIND THE BUILDING WERE ONCE AGAIN RETURNED TO THEIR ORIGINAL POSITIONS.

IS HE DOING THE SAME THING IN SOME OTHER CEMETERY?

HOW-EVER ...


家之墓
森家之墓
吉川家之墓
A FEW NEAR MY BALCONY WERE LEFT THE WAY THEY WERE.
I GUESS THEY HAD NO ONE TO TEND TO THEM.
...IN MY DIRECTION.
AND SO EVEN NOW, THEY LOOK TOWARD THE BALCONY...

GRAVE PLACEMENT/END

SEASHORE

THIS SUMMER, I WENT TO THE BEACH WITH NAOTO AND THE GUYS.

WE'RE HERE!

HOT CHICKS FIRST! I'M GETTIN' ME A LADY!

YEAH! SOON AS THAT SUN COMES UP, WE'RE SURFING!

HOKAY, LET'S NAP UNTIL IT GETS LIGHT OUT! SLEEP TIGHT, GUYS.

I HAVEN'T BEEN TO THE BEACH IN FOREVER!

LIKE SOME-THING SCARY MIGHT HAPPEN AGAIN.

YEAH. I FEEL KINDA SICK.

WHAT'S WRONG? YA DON'T LOOK SO GOOD.

MIMI, YOU GET SOME SLEEP, TOO.

NOTHING SCARY'S GONNA HAPPEN.

TANAKA AND FURUSAWA'RE RIGHT.

YEAH ...

YEAH. JUST FORGET ALL THAT STUFF AND HAVE SOME FUN.

COME ON, MIMI! IT'S THE BEACH IN THE MIDDLE OF SUMMER.

SNORE

SNORE

PLAP

PLAP

PLAP PLAP

PLAP

PLAP

PLAP

PLAP PLAP

PLAP

PLAP

PLAP

PLAP PLAP

PLAP

PLAP

PLAP

PLAP

PLAP

PLAP

MM.

WHUT... MM, NGH.

NAOTO !

H-HEY...

BUT IT HAD ALREADY DISAPPEARED.

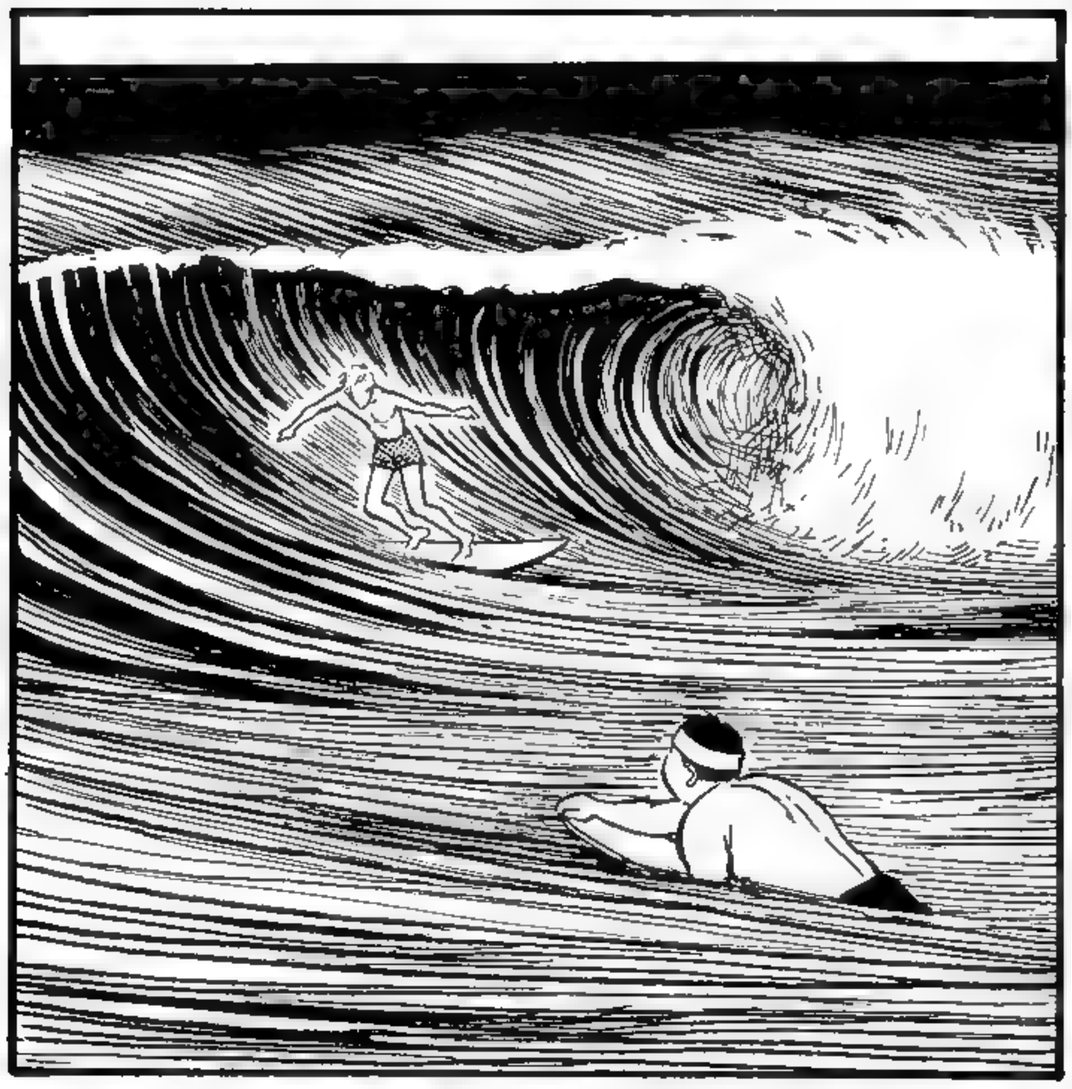
WHUT ?

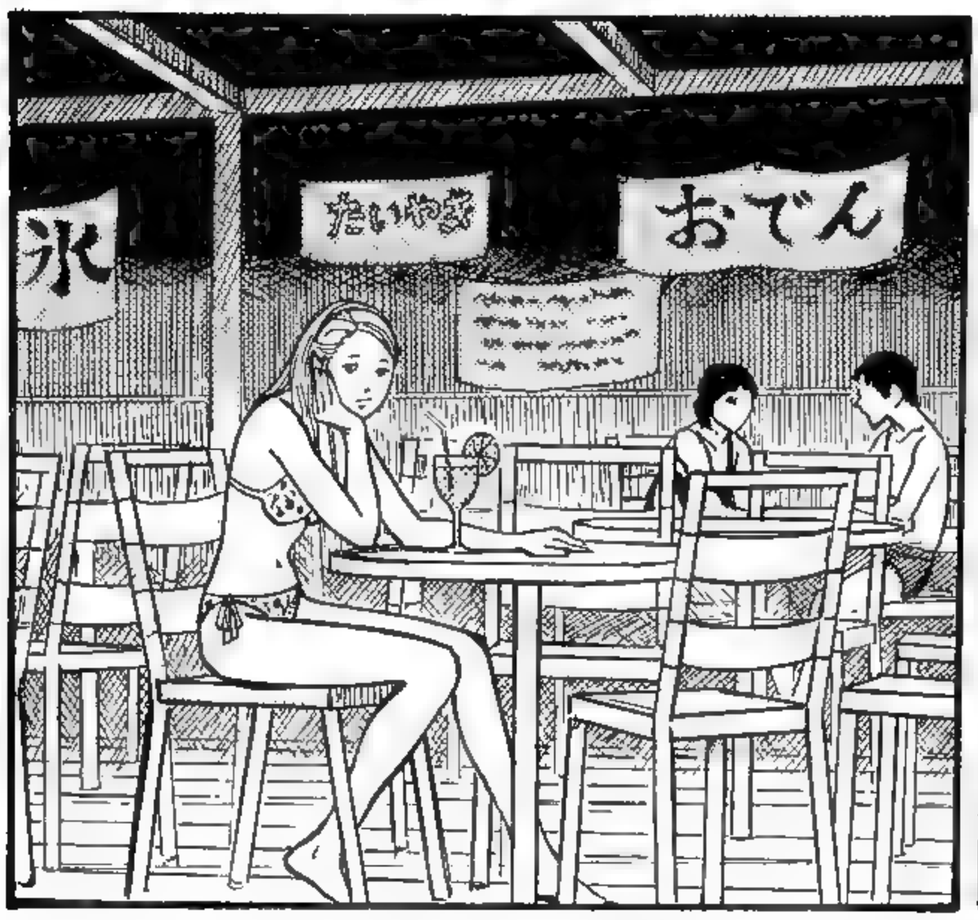
A MONSTER... A *MONSTER* JUST WALKED PAST.

SEE?! THERE!

I'M TELLING YA, THERE'S A ROTTING CORPSE OUTSIDE!

HUH? WHERE ?

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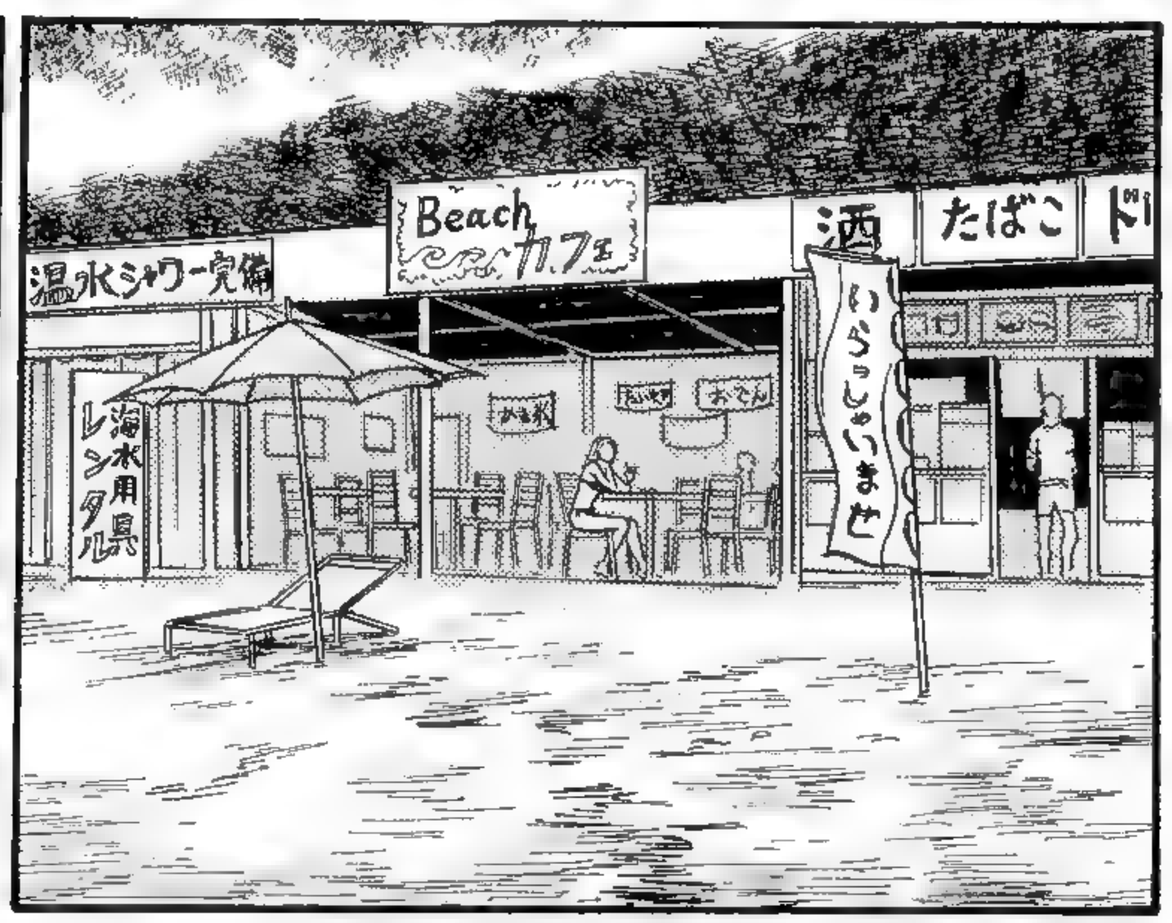
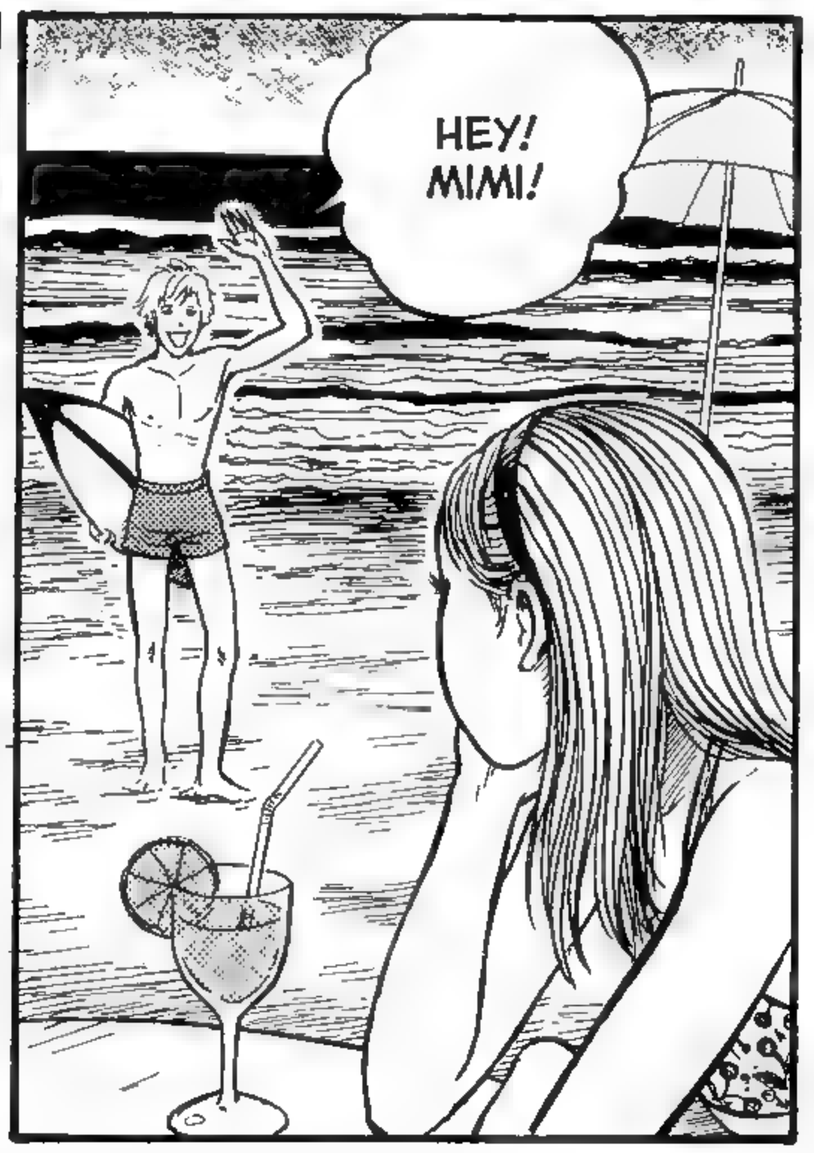

Beach カフェ
酒
たばこ
温水シャワー完備
海水用具レンタル
いらっしゃいませ
おでん

YEAH. I WANT TO GO HOME. I MEAN, AFTER SEEING THAT THING.
THE WATER IS, LIKE, TOO COLD. I DON'T REALLY WANNA GO IN. YOU STILL FEELING POORLY?


HEY! MIMI!

SO YOU SAW ONE OF THEM?

MISS.

I'M TELLING YA, I *SAW* IT!

LIKE A ROTTING CORPSE'D BE WALKING AROUND.

C'MON, YOU WERE DREAMING.

IT'S BECAUSE SO MANY PEOPLE DIE IN THE WATER HERE.

WE GET A LOT OF THEM AROUND THE SEA-SHORE HERE.

PEOPLE HAVE BEEN CAUGHT UNDER THEM AND NEVER RESURFACED.

FOR INSTANCE. YOU SEE THOSE TETRAPODS OVER THERE?

SO IT *WASN'T* A DREAM!

SO THEN... THAT MONSTER WAS THE SPIRIT OF A DROWNING VICTIM?

I'VE ACTUALLY SEEN ANY NUMBER OF THEM MYSELF.

THESE VICTIMS OF THE SEA CLIMB UP ONTO SHORE WHEN NIGHT FALLS.

...

...THAT WANDER ALONG THIS COAST.

THAT'S NOT ALL. THERE ARE MANY SPIRITS...

MAYBE I'LL GET A DRINK, TOO.

SO THIS IS WHERE YER HIDING!

HEY!

SHE'S SUPER HOT!

たこやき

WHOA. IS THAT THE WAITRESS?

YEAH.

YOU DON'T KNOW THAT!

A GIRL THAT HOT'S NOT EVEN GONNA GIVE YA THE TIME OF DAY!

GIVE IT UP, MAN.

I MEAN, I GOTTA TRY MY LUCK!

JUST COME ON!

WHY? GO GET HER YERSELF.

I'LL MAKE HER MINE WITHIN THE HOUR. C'MON, TANAKA, BE MY WING-MAN!

WATCH AND LEARN, MY FRIEND!

HMPH. I WONDER.

AH?! W-WHAT'RE YA TALKING ABOUT?! I'M NOT GONNA HIT ON HER!

YEAH? SHE MIGHT BE CUTE, BUT I BET YOU'D HAVE HER EATING OUT OF THE PALM OF YER HAND IN FIVE MINUTES, NAOTO.

AND NOW HE'S GONNA SPEND AN HOUR HITTING ON HER. HILARIOUS.

LOOK AT HIM, GETTING ALL WORKED UP.

ANYWAY, LET'S JUST WATCH!

SHE'LL OBVIOUSLY TELL HIM TO GO TO HELL.

WHAT'RE YA SULKING FOR, MIMI?

IT'S ACTUALLY LOOKING RIGHT GOOD FOR HIM...

HUH? WHAT'S GOING ON?

やき

SAY CHEESE!

HERE WE GOOOO!

SNAP

PPSSHH PPSSHH PPSSHH PPSSHH

NOW GET A SHOT OF JUST THE TWO OF US.

HEY, TANAKA !

ONE MORE!

SNAP

I'VE HAD SO MUCH TIME ON MY HANDS.

IT'S BEEN CHILLY LATELY, SO THE RESTAURANT'S NOT BUSY ANYWAY.

PPSSHH PPSSHH PPSSHH

YA CAN'T KEEP HER HERE FOREVER.

COME ON, FURUSAWA! SHE'S IN THE MIDDLE OF WORK.

OH, IT'S ALL RIGHT.

BUT ALL THIS TIME HAS ALLOWED ME TO SEE SO MANY KINDS OF *THINGS*.

AND SO I HAVEN'T BEEN BORED.

I CAN SEE THEM.

THINGS NOT OF THIS WORLD.

LIKE WHAT? WHAT'RE WE TALKING HERE?

THINGS ?

...

I KNOW ALL ABOUT IT.

THERE REALLY IS A WORLD AFTER DEATH.

I CAN SEE THE FIGURES OF THOSE WHO'VE DIED HERE.

MANY, MANY PEOPLE HAVE LOST THEIR LIVES ON THIS SHORELINE OVER THE YEARS.

...FURU-SAWA.

ESPE-CIALLY YOU...

ALL OF YOU, PLEASE BE CAREFUL.

SURFERS ARE ALSO OFTEN LOST HERE.

I CAN SEE THEM. ALL AROUND YOU...

YOU... HAD BEST TAKE CARE.

WELL. I'D BETTER GET BACK TO WORK.

ACTU-ALLY, FORGET I SAID THAT.

WHAT CAN YA SEE ALL AROUND ME?

WHAT ?

SHE'S A WEIRD ONE.

W-WHAT THE HELL?

GETS PRETTY COLD ONCE THE SUN GOES DOWN, *HUH?*

ANYWAY, SHE WAS CREEPY.

CUT IT OUT! LIKE I'D BE JEALOUS.

MIMI WAS JEALOUS!

STILL, THAT GIRL WAS CUTE, RIGHT?

IT'S NOT THAT.

NO...

SHE WAS JUST MESSING WITH YA. FORGET IT.

YER NOT ACTUALLY BOTHERED BY WHAT SHE SAID, ARE YA?

HEY, FURUSAWA! YOU OKAY? YA SEEM OUT OF IT.

SORRY. I'M GONNA CRASH.

I DUNNO. I'M JUST TIRED.

FOR REAL... MAYBE HE'S LOVESICK?

HUH. I'VE NEVER SEEN HIM LIKE THAT BEFORE.

I GUESS. HOW ABOUT WE GO BACK TO THE CAR THEN?

AAH, IT'S FREEZING! HEY, NAOTO? I WANNA GO TO BED, TOO.

SLAM

KACHAK

PLAP PLAP PLAP

PLAP PLAP PLAP PLAP

PSH PSH PSH

MAYBE HE'S GOTTA TAKE A LEAK?

HUH? WHAT'S HE DOING?

SPLSH SPLSH

PSH PSH PSH

SPLSH

SPLSH

FURU-SAWA!!

SPLSH

IS HE SLEEP-WALKING ?!

AH! WHAT IS HE *DOING* ?!

COME BACK!

HEY! FURUSAWA! WHAT ARE YOU DOING?!

FURU-SAWA!

PSSH PSSH PSSH

SPLOSH

SPLOSH

LET GO! LET GO OF ME!

FURU-SAWA! WAKE UP!

HEY, TANAKA! GIVE ME A HAND!

PSH PSH PSH

IDIOT! ARE YA TRYING TO DIE?!

I'M SO COLD...

S-SO COLD ...

I PROM-ISED.

I-I CAN'T. I HAVE TO GO. I HAVE TO...

WHAT GOT INTO YA, FURUSAWA?

SHE CAME TO Y'ALL, TOO, RIGHT?

THE NURSERY SCHOOL TEACHER.

WHAT'D YA PROM-ISE?

YOU PROM-ISED?

I MEAN, LOOK!

HOW CAN Y'ALL JUST STAND AROUND LIKE THIS?!

WHAT THE HELL ARE YA TALKING ABOUT?

NURSERY SCHOOL TEACHER?

THEY'RE DROWNING!

LOOK AT ALL THOSE KIDS!

WHAT?!

W—

NO... NOT A THING.

HEY? DO YA SEE ANYTHING?

AH! SHE'S YELLING FOR HELP AGAIN!

AND LOOK! ALL THOSE KIDS!!

THIS NURSERY SCHOOL TEACHER CAME TO THE CAR. SHE BEGGED ME TO HELP!

SAID THE KIDS WERE DROWN-ING AND ASKED ME TO SAVE 'EM!

TH-THERE IS, THOUGH!

Y'ALL DON'T SEE 'EM?!

THERE'S NOBODY THERE!

FURU-SAWA! CHILL!

ALL THOSE DEAD LITTLE KIDS PILED UP THERE...

THAT PIER THERE! JUST LOOK!

I HAVE TO GO SAVE 'EM!

THE TEACHER ASKED ME TO HELP!

PSH PSH PSH

THE OLD FISHERMEN'RE PULLING THEIR BODIES OUT OF THE WATER!

THE TEACHER'S CALLING ME!

LET GO... I SAID, LET ME GO!

C'MON, FURUSAWA! YA GOTTA SNAP OUT OF IT!

WE GOTTA STOP HIM. HE'S OUT OF HIS HEAD!

...AND DECIDED TO STAY AND WAIT UNTIL MORNING.

WE STUFFED THE DELUSIONAL FURUSAWA INTO THE CAR...

...

WHAT ?!

HUH? WHERE'S FURU-SAWA?!

I CAN'T FIND HIM.

WHERE THE HELL DID HE EVEN GO?

FURU-SAWA!!

FURU-SAWA!! ANSWER ME!!

THERE'S A DEAD BODY OVER HERE!

HELP! HEEEY!

AND THEN, AROUND TEN THAT THE MORNING...

F- FURUSAWA ...

PSH PSH PSH

EEEOOO EEEOOO

SO IT *DID* COME TO THIS.

HOW DID THIS HAPPEN?

MANY CHILDREN DIED.

A LONG TIME AGO, A GROUP OF PRESCHOOLERS WERE SWALLOWED UP BY THE WAVES HERE.

THEIR SPIRITS STILL WANDER THE WAVES HERE.

THE TEACHER LEADING THE GROUP WAS ALSO ONE OF THE VICTIMS. THEY WERE ALL PULLED UP ONTO THAT PIER.

SHE TRULY WAS A MYSTERIOUS WOMAN.

...

A FEW DAYS LATER...

WHAT PIC-TURES?

HEY, TANAKA? WHAT HAP-PENED TO THOSE PICTURES?

SOMETHING HAPPENED TO 'EM?

I DEVEL-OPED THEM, BUT, LIKE...

OH. THOSE PICTURES. THEY'RE AT HOME.

YOU HAVEN'T DEVEL-OPED 'EM YET?

THE ONES WE TOOK AT THE BEACH.

Fudoji COLOR PRINT

HERE.

Fudoji COLORPRINT

AH ?!

W-WHAT
...

...WERE CLING-ING TO FURU-SAWA.

IN THE PICTURE, ALL THESE KIDS...

THIS CAN'T BE FOR REAL.

...

MAYBE... THEIR SPIRITS DRAGGED FURUSAWA INTO THE OCEAN?

NAOTO, THESE... THESE HAVE TO BE THE KIDS WHO DROWNED THERE.

WHAT? WHY WOULD YA DO THAT?

Y-YEAH. I TOSSED 'EM. AND THE NEGATIVES.

THEY'RE NOT HERE. AND THE NEGATIVES ARE CUT OUT.

WHAT ABOUT THE PICTURES OF THAT WAITRESS, TANAKA?

WHAT HAP-PENED TO 'EM?

W-WHAT THE...

I DON'T WANNA THINK ABOUT THOSE PICTURES!

D-DON'T ASK! I DON'T WANT TO THINK ABOUT IT!

WHAT ON EARTH COULD HAVE BEEN IN THOSE PHOTOS?

WE COULDN'T PRESS TANAKA ANY FURTHER.

BUT HE KEPT THE TERRIFYING PHOTOS OF FURUSAWA...

TANAKA STILL WON'T SAY A WORD ABOUT THEM.

...AND THREW AWAY THE PICTURES WITH THAT WOMAN.

SEASHORE/END

JUST THE TWO OF US

SPLASH

SPLASH

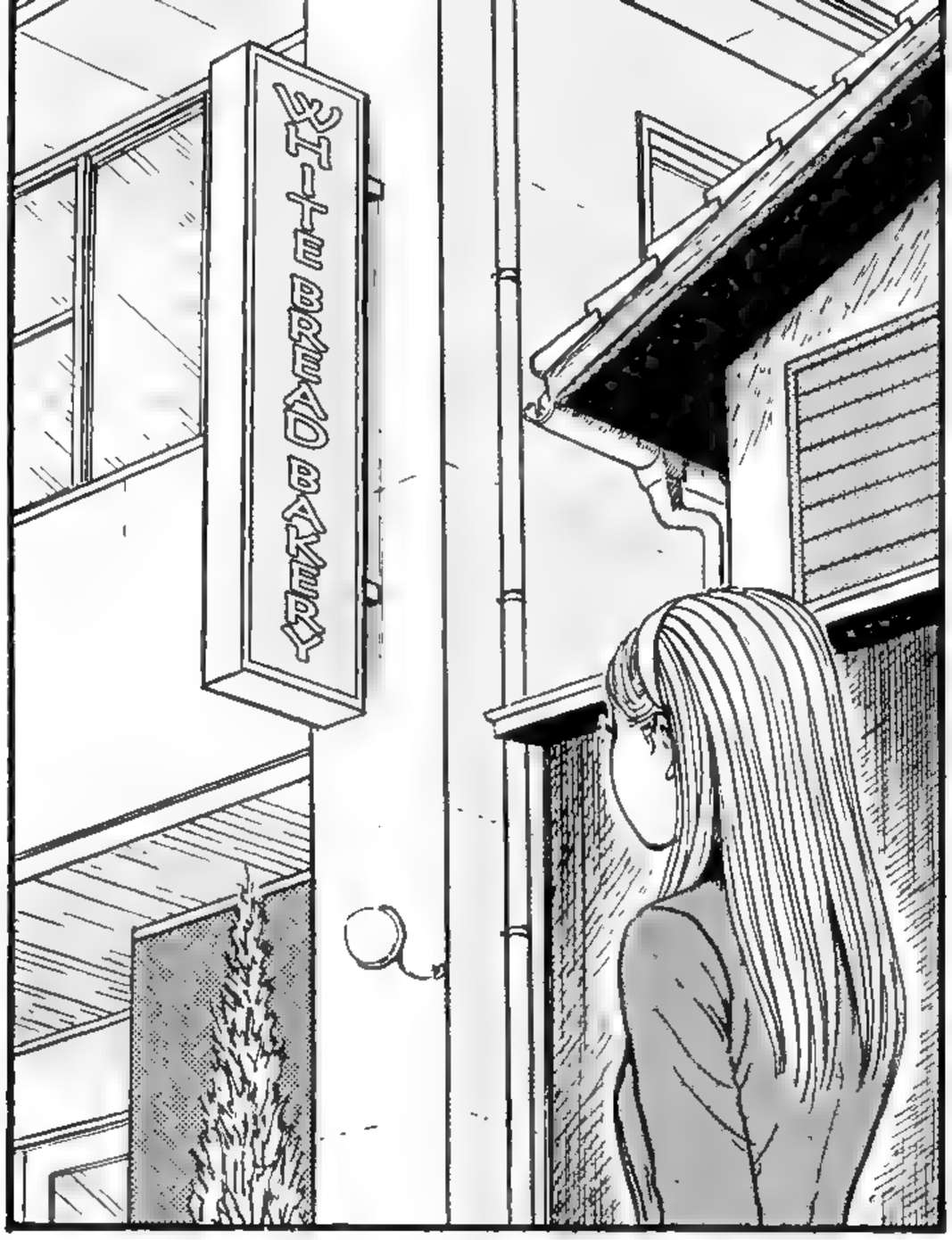
KACHI-K

KUNK

EEEEEEEEE

EEEEE

THUD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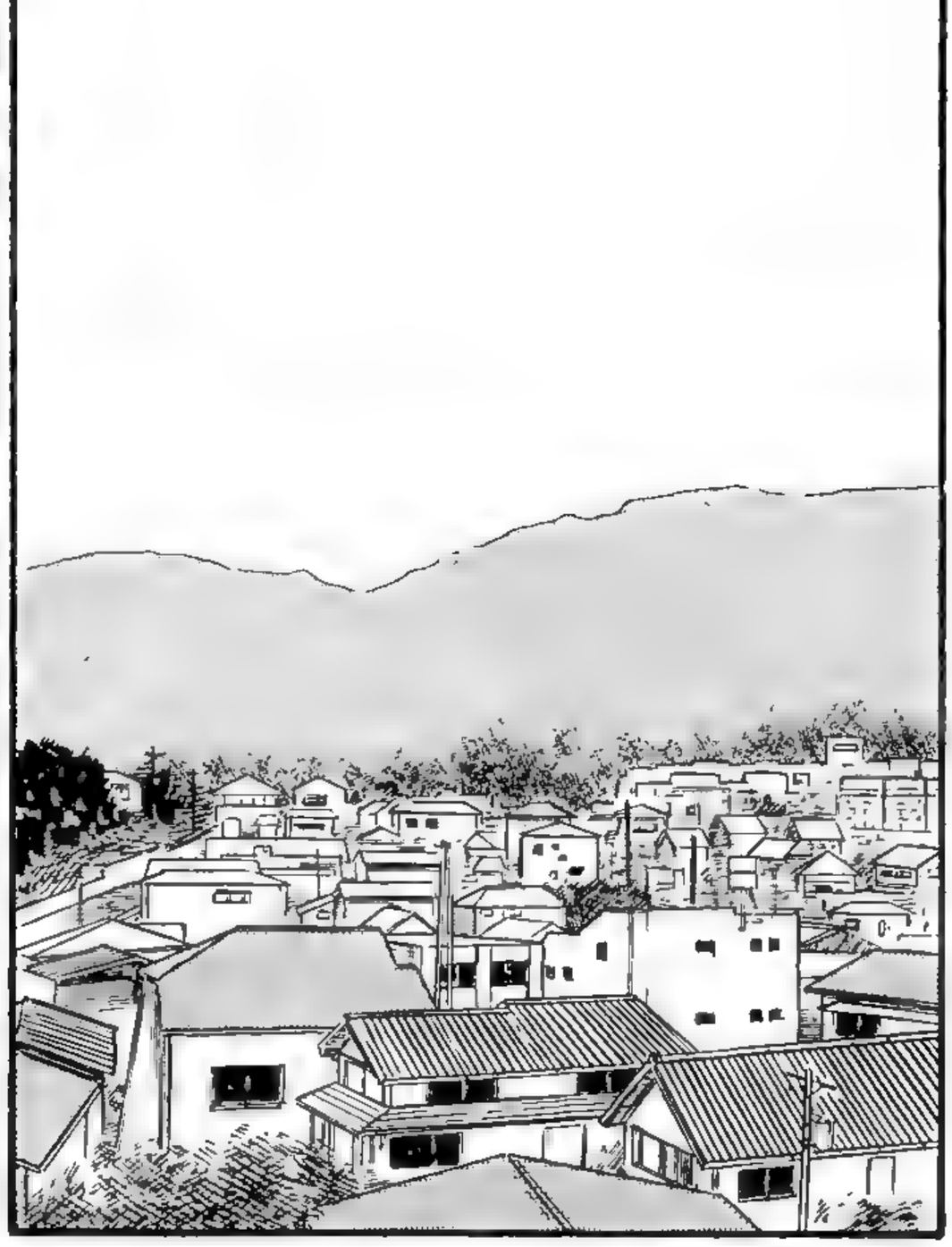
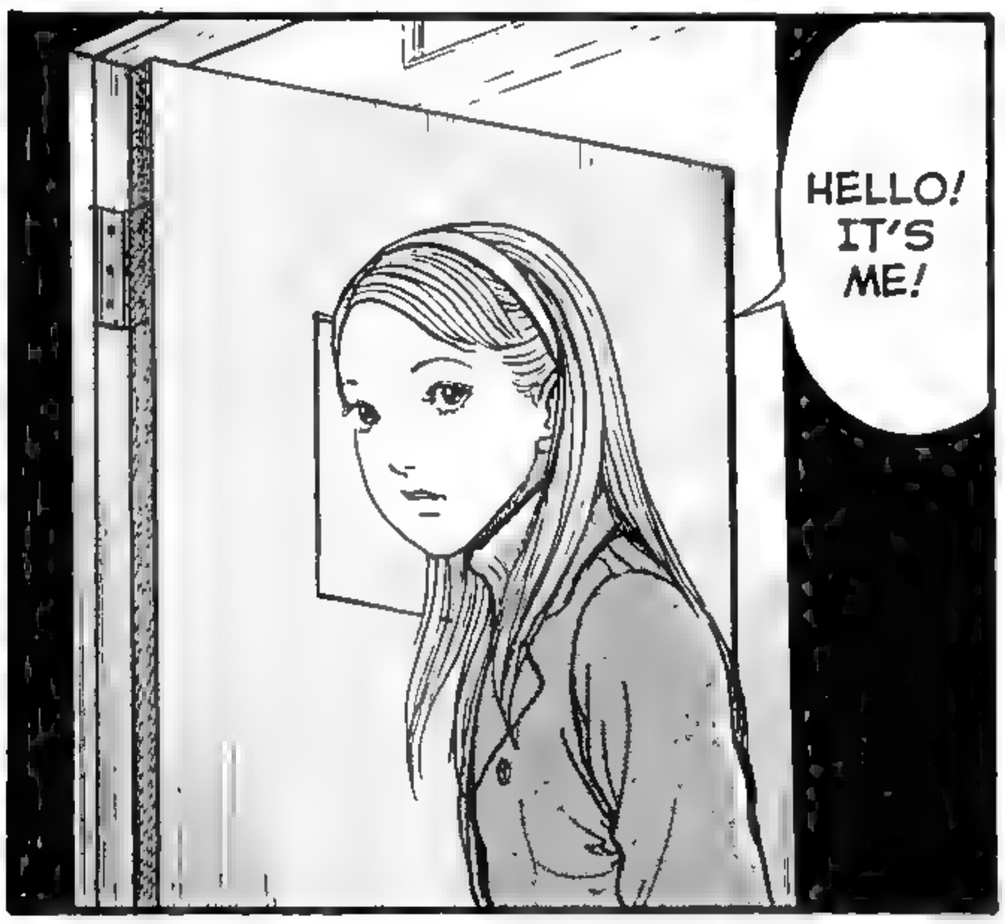
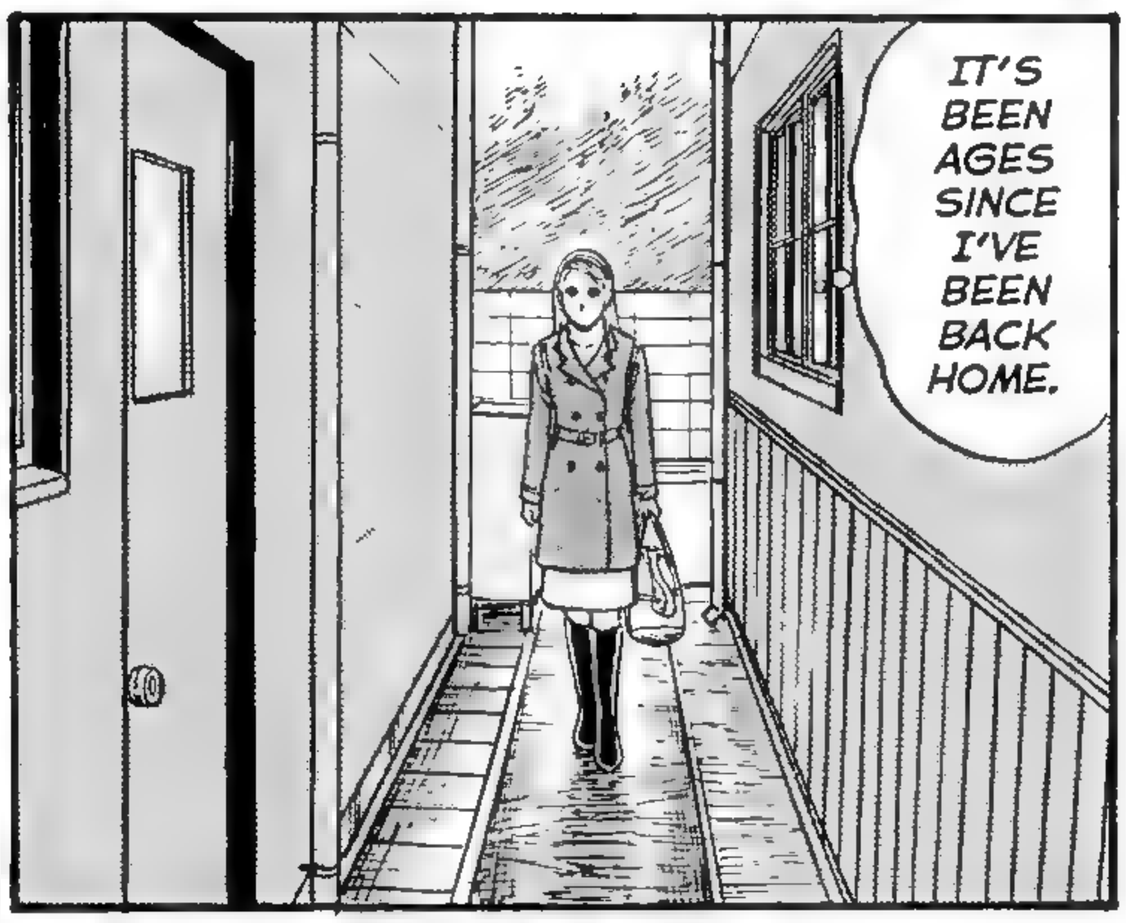
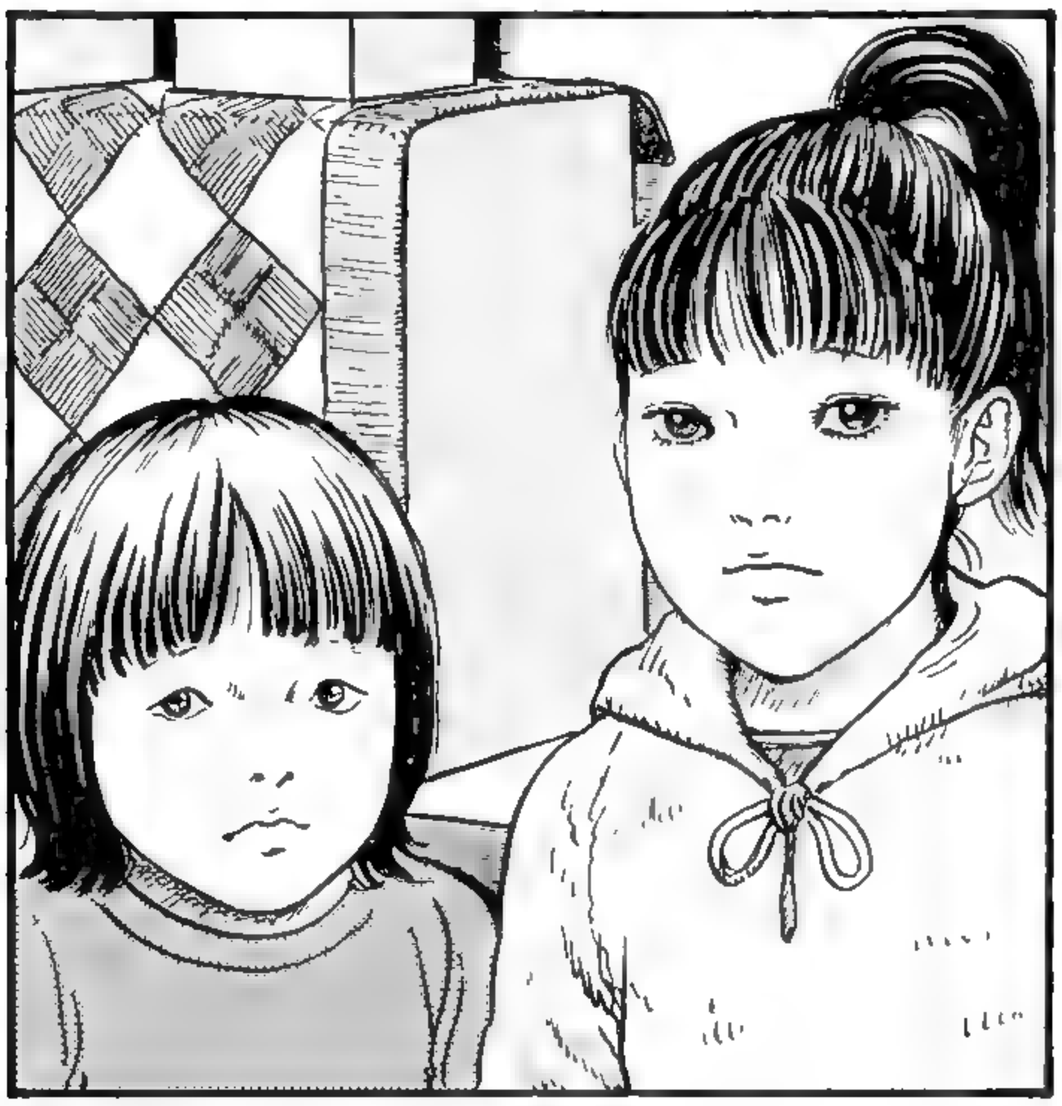
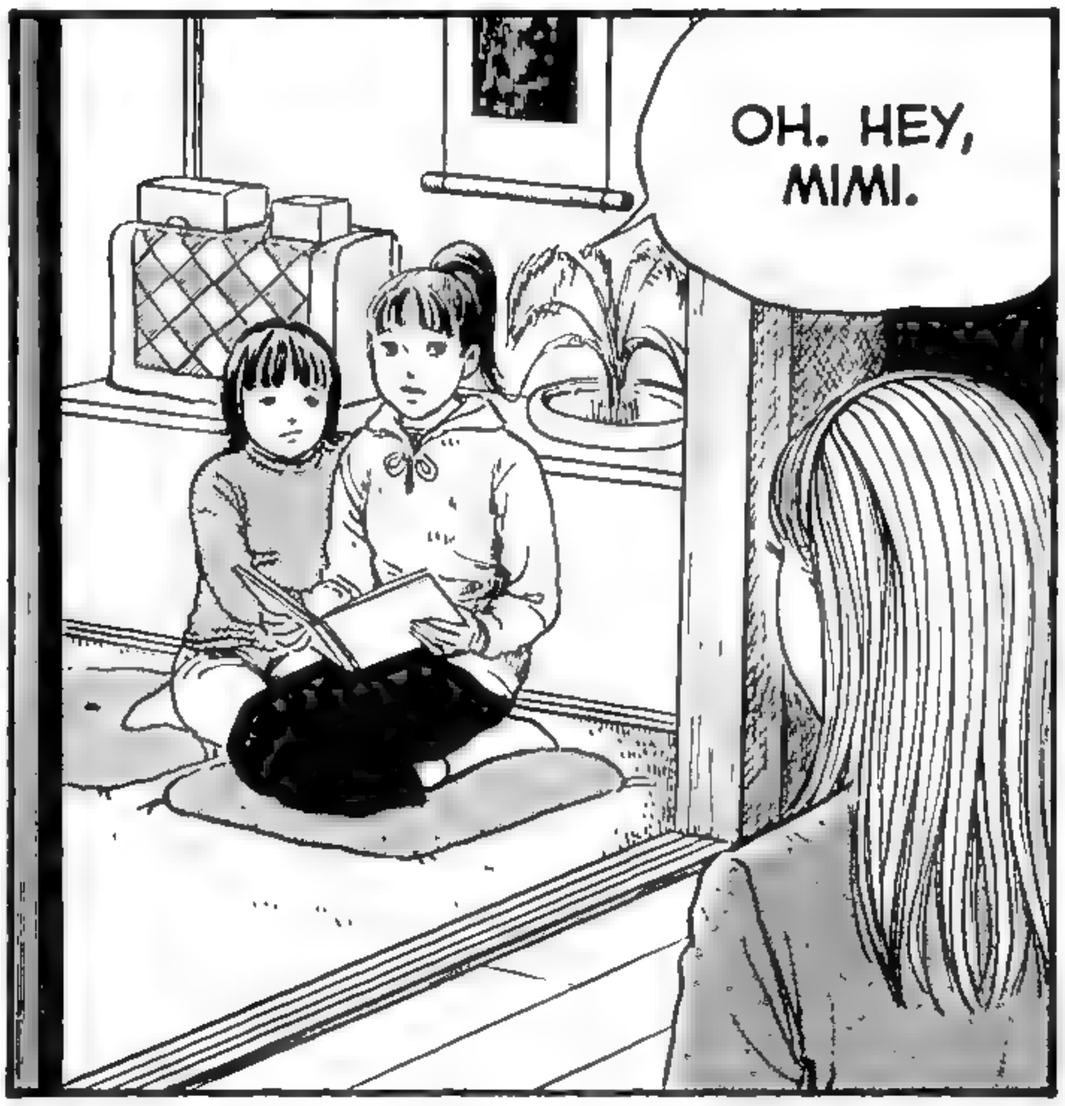



HELLO! IT'S ME!


IT'S BEEN AGES SINCE I'VE BEEN BACK HOME.




OH. HEY, MIMI.

BUT SOME STUFF HAPPENED, SO SHE'S STAYING WITH US FOR NOW.

SHE'S DAD'S FRIEND'S KID.

YEAH. HER NAME'S KEI.

HM? WHO'S THIS, HANA? SHE'S A BIT YOUNG TO BE A FRIEND OF YERS.

I'M SICK OF IT ALREADY.

BUT SHE'S GLUED TO ME. FOLLOWS ME EVERY-WHERE.

THAT'S WHY I'M HANGING OUT WITH HER.

MOM AND DAD ARE BUSY WITH THE BAKERY, YOU KNOW.

AH!

HEY! HANA!

WHAT ?!

KEI, YOU HAVE OUT WITH MIMI NOW! 'KAY, BYE!

KEI GRABBED HOLD OF ME AND WOULDN'T LET GO.

SLAM

YOU WAIT OUT-SIDE.

LISTEN. I NEED TO USE THE BATHROOM.

AAA-AAAH!

oo WHAT A WEIRD KID.

MOM! DAD!

SHE WON'T LET GO OF ME.

HEY? CAN YA DO SOME-THING ABOUT HER?

YA STAYING THE WHOLE NEW YEAR HOLIDAY?

YER BACK!

WELL, IF IT ISN'T MIMI!

PLEASE AND THANKS! WE'LL OWE YA!

WHAT?! BUT I'M BUSY, TOO.

YA CAN KEEP AN EYE ON HER OVER THE HOLIDAYS, CAN'T YA?

NOW, MIMI. WE JUST REOPENED AFTER RENOVATING. WE'RE RIGHT BUSY HERE.

WHAT?

YA CAN'T COME INTO THE KITCHEN LIKE THAT!

MIMI! THE GIRL'S GOT SOMETHING ALL OVER HER FACE.

HM?

COME ON. I'LL GET YA CLEANED UP.

ALL RIGHT THEN.

YER FACE IS ALL BLACK. HOW'D YA DO THAT?

OH! SHE DOES. BUT WHEN...

MOM! LOOK! THE FLOOR HERE'S ALL BLACK!

WHAT'S THE MATTER, HANA?

AH! WHO DID THIS?!

WHO MADE THIS MESS IN THE HALL-WAY?

SEE?

HER FACE WAS ALL DIRTY BEFORE, TOO.

O' COURSE NOT. IT HAD TO BE KEI!

THOSE LOOK LIKE FOOT-PRINTS. IS IT A BURGLAR ?!

WELL, I'LL BE... WHERE'D THIS MUCK COME FROM?

AH! MIMI!

WHAT'S GOING ON HERE?

WHATEVER! IT WAS OBVIOUSLY HER!

BUT THESE ARE TOO BIG TO BE KEI'S FEET.

LET ME SEE YER FEET.

REALLY, KEI?

WHAT ?

TAKE A LOOK AT THIS. THOSE ARE KEI'S FOOTPRINTS, YEAH?!

I MEAN, *MY* FEET AREN'T DIRTY!

WHAT? SO THEN WHO WAS IT?

IT WASN'T HER. HER FEET ARE CLEAN.

LIKE GOLD-FISH POOP!

HMPH! SHE *HAS* BEEN STUCK TO YOU.

AND SHE HASN'T DONE ANYTHING TO MAKE ANYTHING DIRTY.

HANA, KEI'S BEEN WITH ME THE WHOLE TIME.

YOU STOP THAT RIGHT NOW!

HANA!

MIMI'S *MY* BIG SISTER!

THIS IS SO ANNOY-ING!

...IS 'CAUSE HER MOM SUDDENLY PASSED AWAY.

TRUTH IS, THE REASON WE'RE WATCHING HER...

SHE'S HAD A ROUGH GO OF IT.

PLEASE. BE NICE TO KEI.

HUH?

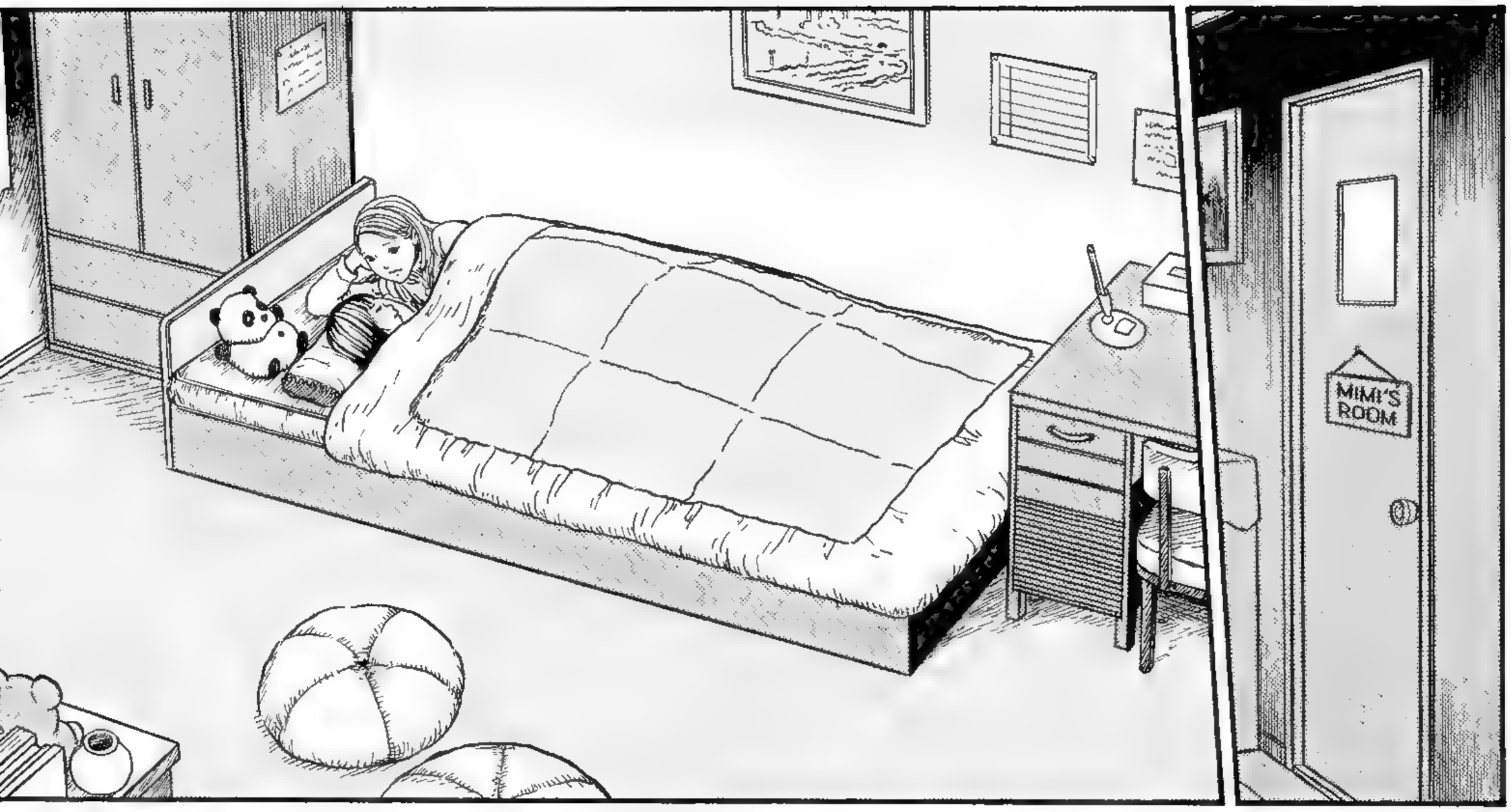
SHE DOESN'T KNOW YET THAT HER MOM'S GONE. THE POOR DEAR.

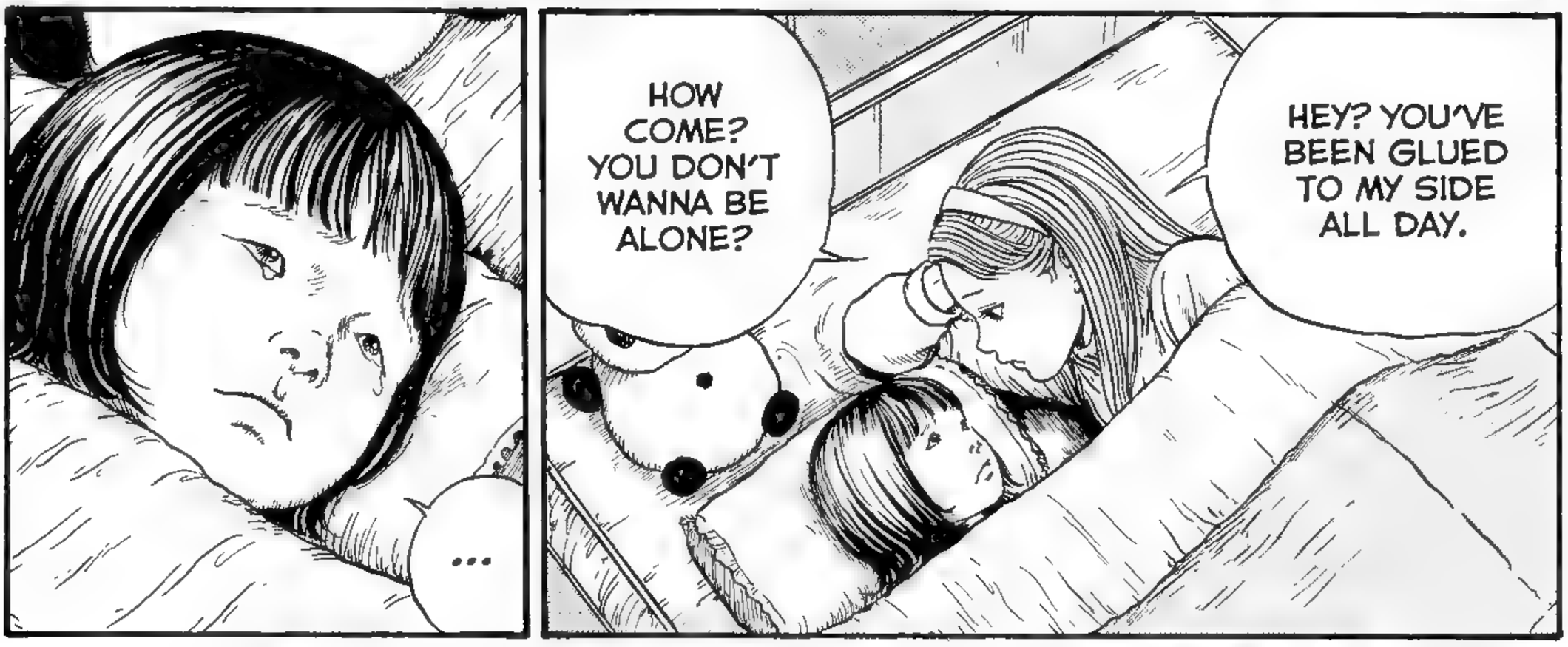
THEY'VE GOT THE FUNERAL AND ALL THE REST OF IT TO DEAL WITH, SO HER FAMILY'S RIGHT BUSY. WE'RE KEEPING HER HERE UNTIL THINGS SETTLE AGAIN.

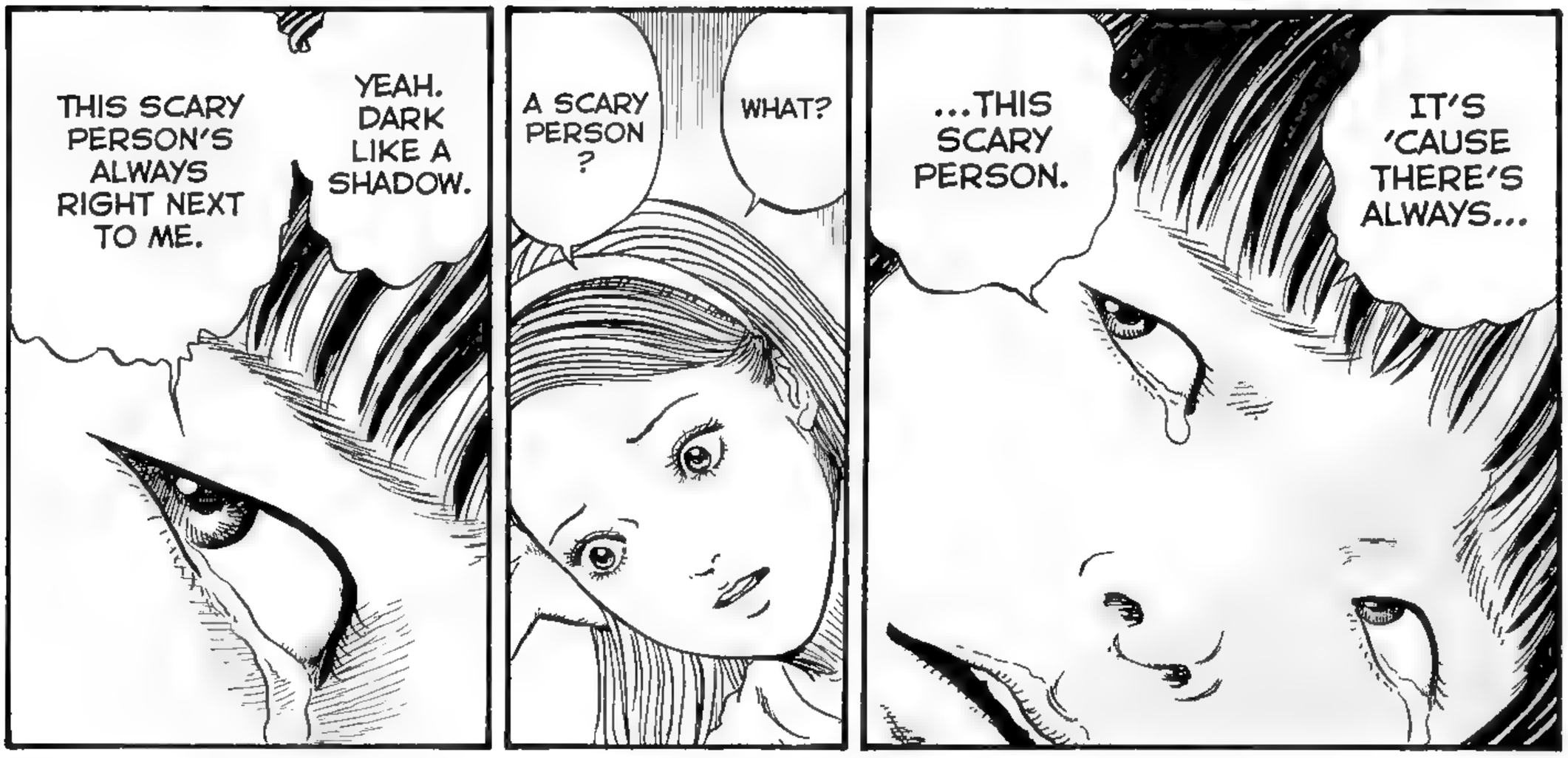
...WAS LEFT UN-SOLVED IN THE END.

THE MYSTERY OF THE FOOT-PRINTS...

...


MIMI'S ROOM


...
HOW COME? YOU DON'T WANNA BE ALONE?
HEY? YOU'VE BEEN GLUED TO MY SIDE ALL DAY.


THIS SCARY PERSON'S ALWAYS RIGHT NEXT TO ME.
YEAH. DARK LIKE A SHADOW.
A SCARY PERSON ?
WHAT?
...THIS SCARY PERSON.
IT'S 'CAUSE THERE'S ALWAYS...

THERE'S NO ONE ELSE HERE.

IT'S OKAY, KEI!

...I'LL BE ALL ALONE WITH 'EM!

SO IF I LET GO OF YOU...

HUH?

IT'S JUST YER IMAG-INATION!

RIGHT THERE ...

IS TOO. RIGHT NEXT TO ME.

WHEN'D YA DO THAT?

KEI, YA GOT SOME GUNK ON YER FACE AGAIN.

WEIRD. THIS GUNK...

IT'S LIKE...IT LOOKS LIKE A HAND?

AND THAT DIRT ON HER FACE IS WEIRD, TOO.

SHE'S A STRANGE KID.

UH-HUH. KEI'S FINALLY ASLEEP.

MIMI, THANKS FOR HELPING OUT TODAY.

SHE WAS CRYING ABOUT HOW THERE'S THIS SCARY SHADOW PERSON NEXT TO HER.

...

I AM. THAT'S WHAT SHE SAID RIGHT BEFORE SHE FELL ASLEEP.

ARE YA SERIOUS, MIMI?

WHAT?

...KEI'S MOTHER ...

OH. WELL. TRUTH IS...

Y'KNOW SOME-THING ABOUT THIS SHADOW PERSON ?

WHAT? WHAT'S WITH THE LOOK?

WHEN THEY FOUND HER...

...SHE WAS NOTHING BUT CINDERS.

ACTUALLY, HER MOTHER...

W-WHAT ?!

... COMMIT-TED SUI-CIDE BY SETTING HERSELF ON FIRE.

THAT'S RIDICU-LOUS, THERE'S NO WAY!

KEI'S "SHADOW PERSON" CAN'T ACTUALLY BE...

MIMI'S ROOM

HANA

KREE

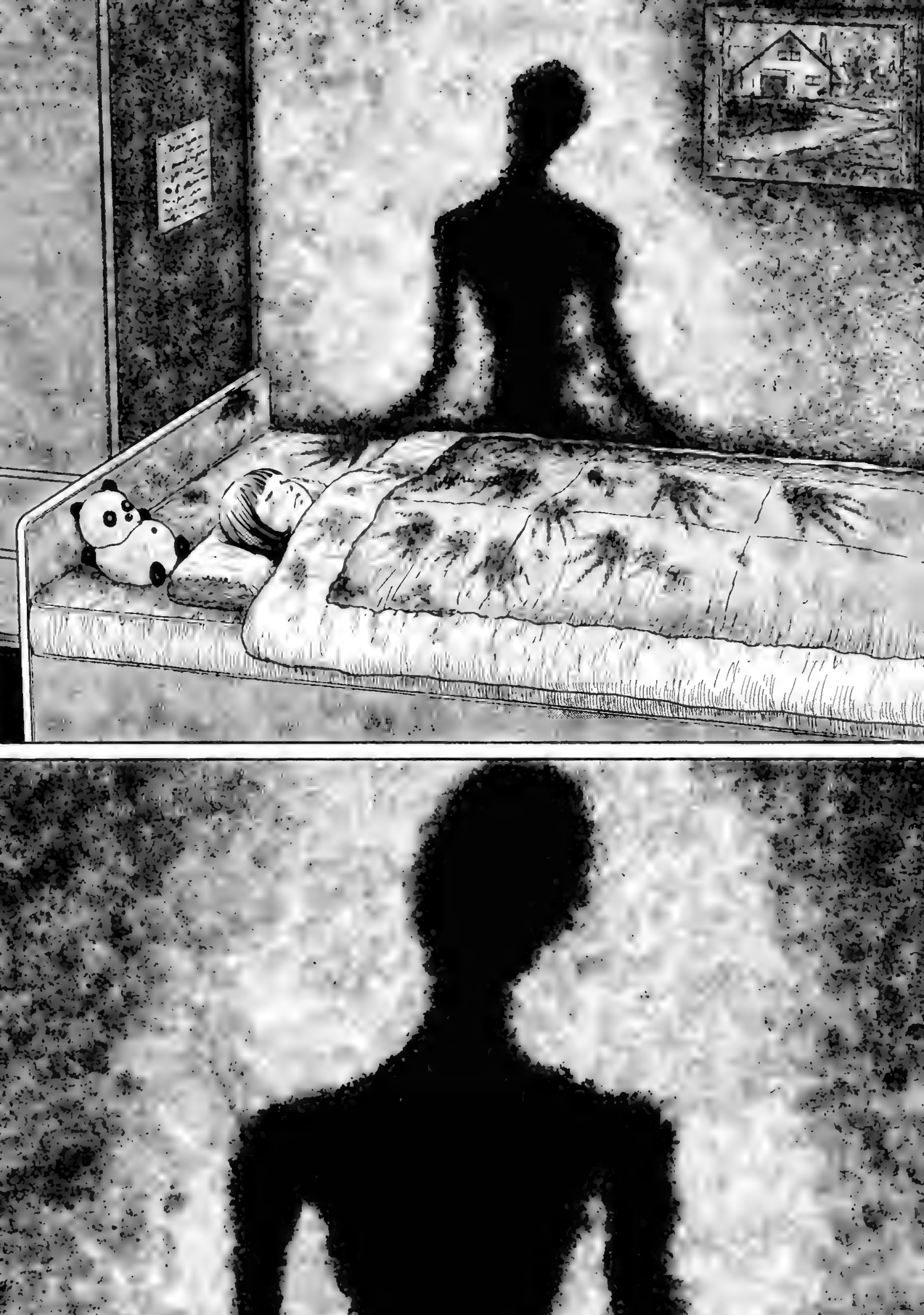
SO WHY'D SHE START ON ABOUT A SCARY SHADOW PERSON?

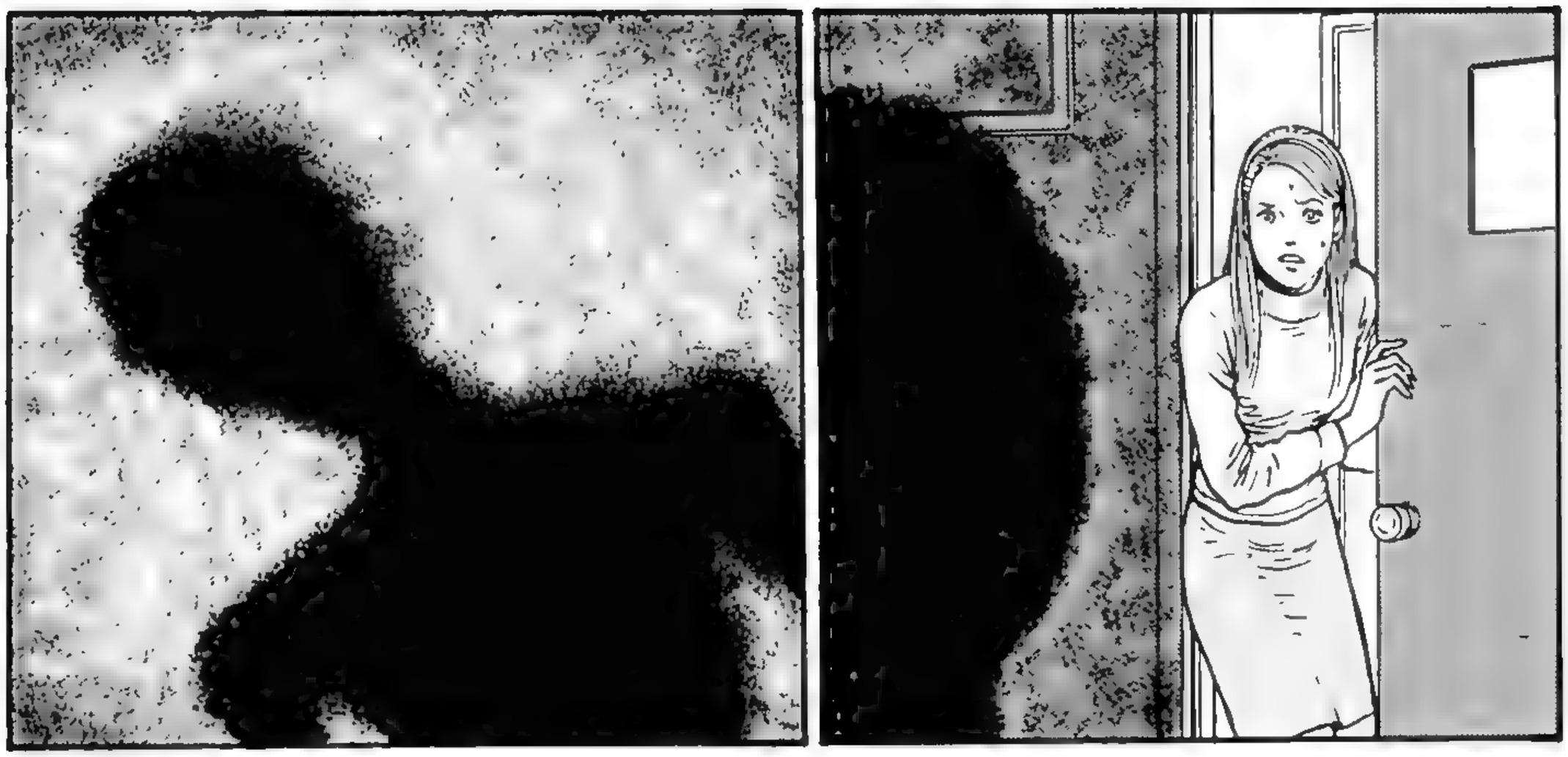
SHE DOESN'T KNOW HER MOM SET HERSELF ON FIRE.

MIMI'S ROOM

B-BUT KEI...

!!





KREEEEK

SZAP

AAAAH!

JOLT

KREEK KEE

KREEK

KREEK

KREEK

KREEK

KREEK

MIMI?! WHAT'S GOING ON!

MONSTER!

AAAAH!

WHAT? WHERE ?!

MY ROOM!

SHE REALLY EXISTS!

THE SHADOW PERSON... SHE'S UPSTAIRS !

THERE'S NO ONE IN HERE.

WHAT THE...

SHE WAS ON MY BED!

SQUEEZE

I SAW HER!

YA SURE IT WASN'T YER IMAG-INATION?

...BEHIND ME.

IT'S RIGHT ...

WHERE IS IT?!

KEI, CAN YA SEE IT?

IT'S STILL HERE.

IT'S HERE.

AH!

I JUST CAN'T SEE IT ANYMORE. BUT I KNOW I SAW IT BEFORE.

SO IT *IS* STILL IN HERE.

WHAT? ...AH!

MIMI, HER FACE IS DIRTY AGAIN.

I CAN'T KEEP HER SAFE ALL BY MYSELF!

YOU GOTTA DO SOME-THING, DAD.

YA SEE! THE SHADOW PERSON'S STILL HERE.

IT'S DIRT FROM HER MOM WIPING AWAY HER TEARS.

THIS IS SERIOUS. WE CAN'T WAIT THAT LONG!

CAN'T YA JUST HANG ON UNTIL THEN?

WELL, THE THING IS...HER FAMILY ASKED US TO TAKE CARE OF HER FOR THE NEXT WEEK.

WE'RE GONNA HAVE TO. WHAT WOULD WE EVEN SAY TO HIM?

...MAYBE WE COULD GET THIS PRIEST I KNOW TO DO A PURI-FICATION.

I GUESS NOT. IN THAT CASE...

YOU WANNA BE THE ONE TO TELL HIM HIS WIFE'S A BLACK SHADOW POSSESSING HIS GIRL?

YA SURE WE SHOULD BE DOING THAT WITHOUT TALKING TO HER DAD?

A PURIFI-CATION?

THE PRIEST CAME THE NEXT DAY.

PLEASE PURIFY HER.

SIR.

A SHADOW NEXT TO THE GIRL.

MPH! THERE IS INDEED A SPIRIT!

I DO NOT KNOW IF I CAN REMOVE IT.

BUT I WILL MAKE THE ATTEMPT.

AND THE PURIFICATION BEGAN.

FWSH FWSH

HUUNNNN!

BE CLEANSED!

BE PURE!

BE PURE!

BE CLEANSED!

WHAM

HYAH!

WHAT'S HAPPEN-ING?!

W-WHAT IS ...?

AN ETERNITY OF STRUGGLE!

AN ETERNITY OF SUFFER-ING!

VENGEFUL SPIRIT, BEGONE!

AWAY WITH YE!

THUD

WHAM

THWM

THUMM

AAAH! I'M SCARED!

WHAM

WHAM

THWM

AN ETERNITY OF SUFFER-ING! AN ETERNITY OF FIRE!

FLEE THE ENDLESS HEAT!

EEEEEEEEEE

AFTER THE SUFFERING, YOUR SOUL SHALL KNOW PEACE!

STRUGGLE! FLEE!

WHAM

THUD

ALL THAT RE-MAINED ...

...THE PURIFICA-TION WAS FINALLY OVER.

AT THE END OF A TERRIBLE FIVE-HOUR BATTLE...

...WERE THE WILD COAL MARKINGS ALL OVER THE HOUSE...

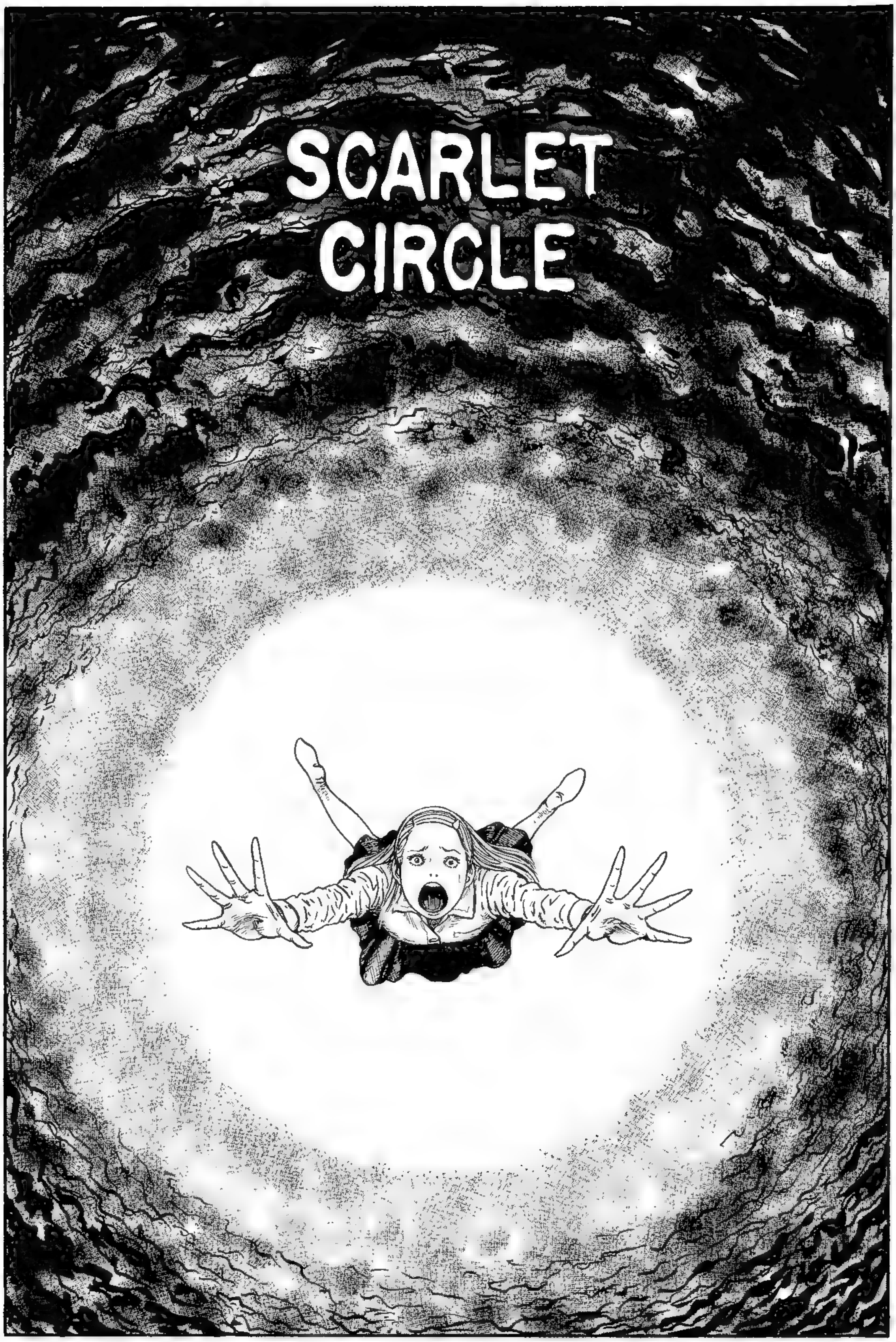
...WHICH TOLD OF THE FEROCIOUS STRUGGLE.

AAH. WHAT ON EARTH...

AND WE JUST RENOVATED. WE'LL HAVE TO CLOSE AGAIN FOR A WHILE.

...AND I GUESS SHE GREW UP TO BE A VERY HAPPY GIRL.

THE WEEK AFTER HER MOTHER'S FUNERAL, KEI WENT BACK HOME...


SCARLET
CIRCLE

IT STARTED WITH AN ARGU-MENT WE HAD.

WE'VE SEEN ALL KINDS OF SCARY THINGS, NAOTO!

WHY NOT?

I'M TELLING YA, THERE'S NO WAY.

ENOUGH ALREADY, MIMI!

HOW MANY TIMES DO I HAVE TO TELL YA?! SPIRITS DEFINITELY EXIST!

YER THE ONE WHO DOESN'T KNOW ANYTHING!

MY TYPE?! YOU DON'T KNOW THE FIRST THING ABOUT ME!

YA LOOK HARD ENOUGH FOR SPIRITS, AND YOU'LL SEE FACES IN TREES!

YEAH! AND I'M SAYING OUR MINDS WERE PLAYING TRICKS ON US!

YER TYPE'S ALWAYS CHALKING ANYTHING AND EVERYTHING UP TO SPIRITS!

BUT I'M DUMPING YOU, JERK!

SEE IF I CARE!

COME ON, MISA!

I'M DONE! WE'RE THROUGH, NAOTO!

DO Y'EVEN KNOW HOW MUCH TROUBLE I'VE BEEN IN 'CAUSE OF SPIRITS?!

SPIRITS AND THE AFTERWORLD TOTALLY EXIST!

TOTALLY! GOOD RIDDANCE!

ARE YA SURE YA WANNA BREAK UP, MIMI?

I KNEW YA WERE A GOOD FRIEND!

R-RIGHT?

THAT STUFF DEFINITELY EXISTS!

...I BELIEVE IN THEM.

ME? OH. I...

ANYWAY, WHAT D'YOU THINK, MISA?

REALLY.

LISTEN. I GOT SOMETHING TO SHOW YA.

WHAT? REALLY?

SOME WEIRD STUFF'S...

...HAP-PENED LATELY.

AND Y'KNOW WHY I BELIEVE IN THEM, MIMI?

THIS IS IT.

JUST COME ON!

HUH? WHAT?

THEY FOUND THIS WEIRD THING UNDERNEATH THE KITCHEN WHILE THEY WERE WORKING.

HOW COME?

THEY WERE TEARING IT DOWN. BUT THEN THEY HAD TO STOP HALFWAY THROUGH.

THIS IS WHERE MY GRANDPARENTS AND MY UNCLE USED TO LIVE.

RIGHT HERE.

A WEIRD THING?

IT'S OVER THIS WAY. COME ON.

YOU WANNA CHECK IT OUT? I'LL SHOW YA.

A ROOM?

WE'LL BE FINE. I'VE GOT A FLASH-LIGHT.

WHAT?

WE TOOK ALL THE DIRT OUT AND COVERED IT FOR NOW.

THERE WAS THIS HOLE IN THE CRAWL SPACE, AND THIS KINDA ROOM A FEW METERS DOWN.

IT'S A ROPE LADDER, THOUGH. BE CARE-FUL.

KARK

UH. OKAY.

IN HERE.

DOWN WE GO.

CHIK

TMP

THAT HOLE CAME FROM WHERE THE GROUND GAVE WAY.

THE WEIRDEST PART IS, WE CAN'T FIND A DOORWAY.

IT'S... LIKE A REAL ROOM. TATAMI MATS ON THE FLOOR AND EVERY-THING.

YEAH. AND IT'S PRETTY OLD. BUT, LIKE, WHO PUT IT HERE?

ON THE WESTERN WALL.

AND TAKE A LOOK AT THIS.

SO BASI-CALLY...

...IT'S AN UNDER-GROUND ROOM NO ONE CAN GET INTO.

I THINK IT HAS SOME KIND OF MEANING.

YEAH.

HUH? A CIRCLE PAINTED RED?

I FEEL LIKE IT'S THE KEY TO FIGURING OUT WHY THIS PLACE IS HERE.

IT'S THE ONLY THING IN THE ROOM.

...I'M PRETTY SURE THIS ROOM'S GOT SOME-THING TO DO WITH IT.

I THINK THIS STORY'S ONE OF THOSE. AND...

...IS 'CAUSE I WANTED TO TALK TO YA. YOU BELIEVE IN THE OTHER SIDE, RIGHT?

ACTUALLY, MIMI, THE REASON I SHOWED YA THIS...

I GUESS HE WAS REAL ATTACHED TO THE HOUSE.

MY GRANDPA'S STUBBORN, THOUGH. HE WAS TOTALLY AGAINST IT.

SO HE TOLD HIS PARENTS— MY GRAND-PARENTS— THEY SHOULD TEAR IT DOWN.

MY UNCLE WANTED TO REBUILD THE HOUSE 'CAUSE IT WAS FALLING APART.

...THEY FOUND THIS ROOM BELOW THE KITCHEN.

AND THEN...

BUT MY UNCLE PUSHED THEM TO DO IT, ANYWAY.

BUT I HAD NO CLUE THERE WAS ANYTHING DOWN HERE.

THIS HOUSE'S BEEN AROUND SINCE MY GRANDDAD'S TIME.

MIGHT BE FOR WORSHIPPING SOME GOD!

TAKE A LOOK AT THIS SUN THING HERE.

STILL, I NEVER HEARD TELL OF ANYTHING LIKE THAT!

DID SOMEBODY IN THE FAMILY BUILD IT?

SO MY GRANDPA WENT AND SHUT HIMSELF INSIDE IT.

YEP. THIS HERE ROOM'S SACRED!

AIN'T NO WAY WE CAN DESTROY IT!

HE JUST VANISHED.

BUT MY GRANDPA NEVER CAME OUT.

COME ON OUT, HON!

LEAVE HIM BE, MA! HE'LL COME OUT SOONER OR LATER!

A FEW DAYS LATER...

...MY GRANDMA DISAP-PEARED, TOO!

ALMOST LIKE HE WAS WHISKED AWAY INTO NOTHING-NESS.

AND LIKE... THAT'S NOT THE END OF IT.

WE REPORTED HIM MISSING AND SEARCHED THE WHOLE TOWN, BUT THERE WAS NO SIGN OF HIM.

MAYBE IT'S MY IMAGINATION, BUT I FEEL LIKE IT'S CHANGING.

MISA. IT'S THIS HERE RED CIRCLE.

MY UNCLE SHOWED ME THIS PLACE A COUPLE DAYS AFTER SHE VANISHED.

...THE CIRCLE CHANGED AFTERWARD, GETTING MORE AND MORE VIVID.

YEP. DAD DISAPPEARED, THEN MOM DISAPPEARED. AND BOTH TIMES...

BUT NOW IT'S GETTING BRIGHTER.

WHEN I FIRST SAW IT, THE RED WAS MORE FADED.

SO I MADE A DECISION. I'M GONNA FIND OUT MYSELF.

I THINK THIS ROOM PLAYED A PART IN THEM GOING MISSING.

AND ME... MISA, I CAN'T HELP THINKING THEY BOTH VANISHED IN THIS ROOM.

I THINK HE VANISHED RIGHT HERE, TOO.

WHAT?

A FEW DAYS LATER, MY UNCLE WENT MISSING.

R-REALLY?

AND NOW THAT I'M LOOKING AT IT...

I FEEL LIKE THE COLOR IS REDDER THAN THE LAST TIME I SAW IT.

OR A WINDOW THAT LEADS TO SOME OTHER WORLD.

I...I THINK THIS CIRCLE'S CONNECTED WITH ALL OF THEIR DISAPPEARANCES.

I FEEL LIKE IT'S FROM THE OTHER SIDE...

TH-THAT'S SO CREEPY.

MISA, LET'S GET OUT OF HERE.

MM. BUT MOST FOLKS REACT THE SAME AS NAOTO.

I BELIEVE YA!

BUT, LIKE... NO ONE BELIEVES ME.

THE POLICE DIDN'T ...

I...I WANT TO SOLVE THIS MYSTERY SOMEHOW.

HOW CAN I BRING THEM BACK...?

YEAH. THAT JERK WOULD LAUGH AND MAKE FUN OF YA.

A FEW DAYS LATER ...

GLANCE

FWP

BY YOUR-SELF? THAT'S DANGER-OUS, THOUGH.

I ACTUALLY WENT TO THAT BASEMENT ROOM BY MYSELF YESTERDAY.

WHAT?

HEY, MIMI?

OKAY.

IT'D BE EASIER TO JUST GO AND SHOW YA!

FOR REAL?! WHAT?

I KNOW. BUT I FOUND SOMETHING! I MAY BE ABLE TO SOLVE THE MYSTERY.

WHERE?

WHAT?

YOU CAN SEE IT FROM HERE.

THAT THERE, MIMI.

AAAAH!

SHOVE

UNNNH ...

THUD

CAN'T HAVE YA CALLING FOR HELP.

I'M TAKIN' YER PHONE.

FORGIVE ME.

MIMI.

WHAT ARE YOU DOING?!

M-MISA? WHY...

BUT I WASN'T LYING ABOUT MY GRAND-PARENTS AND MY UNCLE.

I LIED ABOUT FINDING ANYTHING.

IT WAS AN EXCUSE TO GET YOU HERE.

WHY WOULD YOU DO THIS?!

W-WHY...

SO I FIGURED I COULD GET YOU TO VANISH HERE, TOO!

I'M SURE THEY DISAPPEARED IN HERE.

MISA!

SLAM

GOOD-BYE.

MISAAA !!

WHAT'D YOU WANNA TALK ABOUT?

SO, MISA.

SHE SAID SHE WANTED TO BREAK UP WITH YA.

MIMI, *HUH?*

IT'S ABOUT MIMI.

LISTEN. THIS IS KIND OF HARD TO SAY.

...HOW YA FEEL ABOUT ME?

AND I WAS WONDERING ...

...

BUT I'VE ALWAYS LIKED YA, NAOTO.

AND SO... I MEAN, I KNOW THIS IS WEIRD.

HAAH!

HAAH!

HAAH!

IT'S NO USE. I CAN'T REACH ...

UNH. UNNH!

!!

THIS CAN'T BE...

W-WEIRD. WAS IT ALWAYS THAT BIG?

NO. THERE'S NO WAY IT'S GROW-ING!

BUT IT WAS SMALLER BEFORE.

EEEAAAH!

...

SOMETHING WRONG, NAOTO?

HUH ?!

?

JUST HEARING THINGS.

YEAH.

NAH. I GUESS NOT.

EEEE !!

HELP! SOMEONE, HELP ME!

NAOTOOOO!!

HELP!

GRAB MY HAND!

HURRY!

MIMI!

KAHLIA

MIMI! ARE YOU OKAY?!

N- NAOTO!

Y-YOU, TOO, NAOTO. HOW'D YA KNOW I WAS HERE?

WHAT WERE YA DOING IN THERE, THOUGH?

DON'T WORRY! YER OKAY NOW.

THE RED CIRCLE... THAT RED CIRCLE!

LIKE, WHAT IS EVEN GOING ON?

BEFORE I KNEW IT, I WAS RUNNING TOWARD YER VOICE. I DON'T GET IT, EITHER. BUT HERE I AM.

I DUNNO. I JUST GOT THIS FEELING LIKE I COULD HEAR YER VOICE.

I THOUGHT I WAS HEARING THINGS. BUT THEN...

AH!

Y- YEAH...

ANYWAY, LET'S GET OUTTA HERE. CAN YA CLIMB UP?

I LEFT HER THERE WITHOUT A WORD.

MISA WAS STANDING IN THE HOUSE, IN A DAZE.

M-MISA...

AND THAT UNDER-GROUND ROOM...

...WAS TORN DOWN WITH THE REST OF THE HOUSE AND FILLED IN WITH DIRT.

NO ONE EVER SAW HER AGAIN.

SHE'S STILL MISSING TO THIS DAY.

SCARLET CIRCLE/END

SIGN IN THE FIELD

I MISSED THE BUS THAT DAY, SO I WAS STUCK WALKING TO THE STATION.

I TOOK A SHORT-CUT THROUGH THE RICE FIELDS.

DRAINAGE WORK

Riparian Works No. 9
Work to repair Sheraton drainage channels
Area: Western Sheraton, Habikino
Period: Start: Jul. 28, 2002
End: Dec. 28, 2002
Contractor: Haraimune Co, Ltd.

Habikino Municipal Construction Div.

UGH, I HATE THIS. IT'S GETTING DARK.

DRAINAGE WORK

Riparian Works No. 9
Work to repair Shiratori
drainage channels
Area: Western Shiratori,
Habikino
Period: Start Jul. 28, 2002
End Dec. 28, 2002
Contractor: Haramune Co.,
Ltd.

Habikino Municipal Construction Div.

AAAAH!

BUT THE SIGN'S SHADOW SIMPLY STRETCHED OUT...

...IN A HAZY, NORMAL RECTAN-GULAR SHAPE.

A FEW DAYS LATER...

YES! FOR REAL, NAOTO!

FOR REAL, MIMI?

LOOK! RIGHT THERE!

MIMI'S
TALES OF
TERROR
AFTERWORD

...*Shin Mimibukuro* (New Earmuffs), by Hirokatsu Kihara and Ichiro Nakayama.

I was delighted to be able to draw *Mimi's Tales of Terror*, based on...

AFTERWORD

...so I ended up tweaking the source material quite a lot.

My editor also wanted to have an eye-catching girl as the protagonist...

She isn't that eye-catching, maybe?

...Mr. Kihara told me through my editor that he was fine with however I rearranged things.

When I was working on adapting the book into a manga...

SHIN MIMIBUKURO

The ones I particularly love are the stories that end with everything still a mystery. The story of the underground room in this collection is representative of that type.

Now then, the original work *Shin Mimibukuro* recounts all kinds of true stories.

I've always been one to get carried away, and I feel like I had a tad too much freedom on this one.

"The Room on the Second Floor" in the same *The Fourth Night* volume is also great.

It's a story about these strange buildings in the mountains that the author saw.

I also love things like "The Mountain Ranch" in *The Fourth Night* so much I get little shivers.

...and they find remnants of the people who lived there before.

A few years later, they finally get to go upstairs when they're renovating...

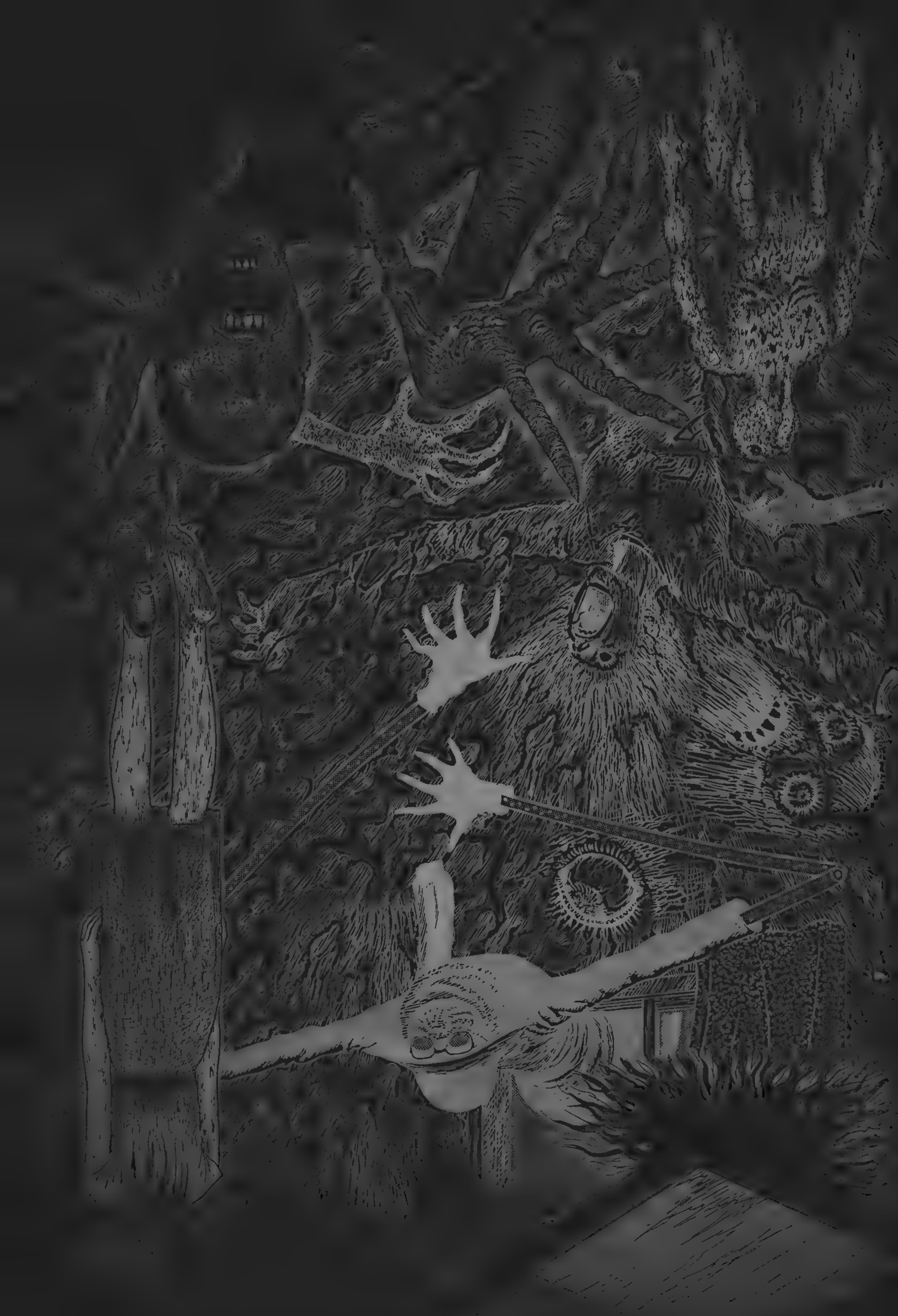
The stairs leading to the second floor of the old house where this person lives are blocked off, so no one can go up there.

...I'll say goodbye here.

Well then ...

It was a strange space for me, so I felt a curious affinity for this story.

The better part of the second floor of the house I lived in as a child was used as a storage space. So we almost never went up there, and the shutters were always closed.



WHAT'S THAT?

HEY?

MONSTER PROP

IT'S A MANNEQUIN. NO...IT'S GOTTA BE A WIG.

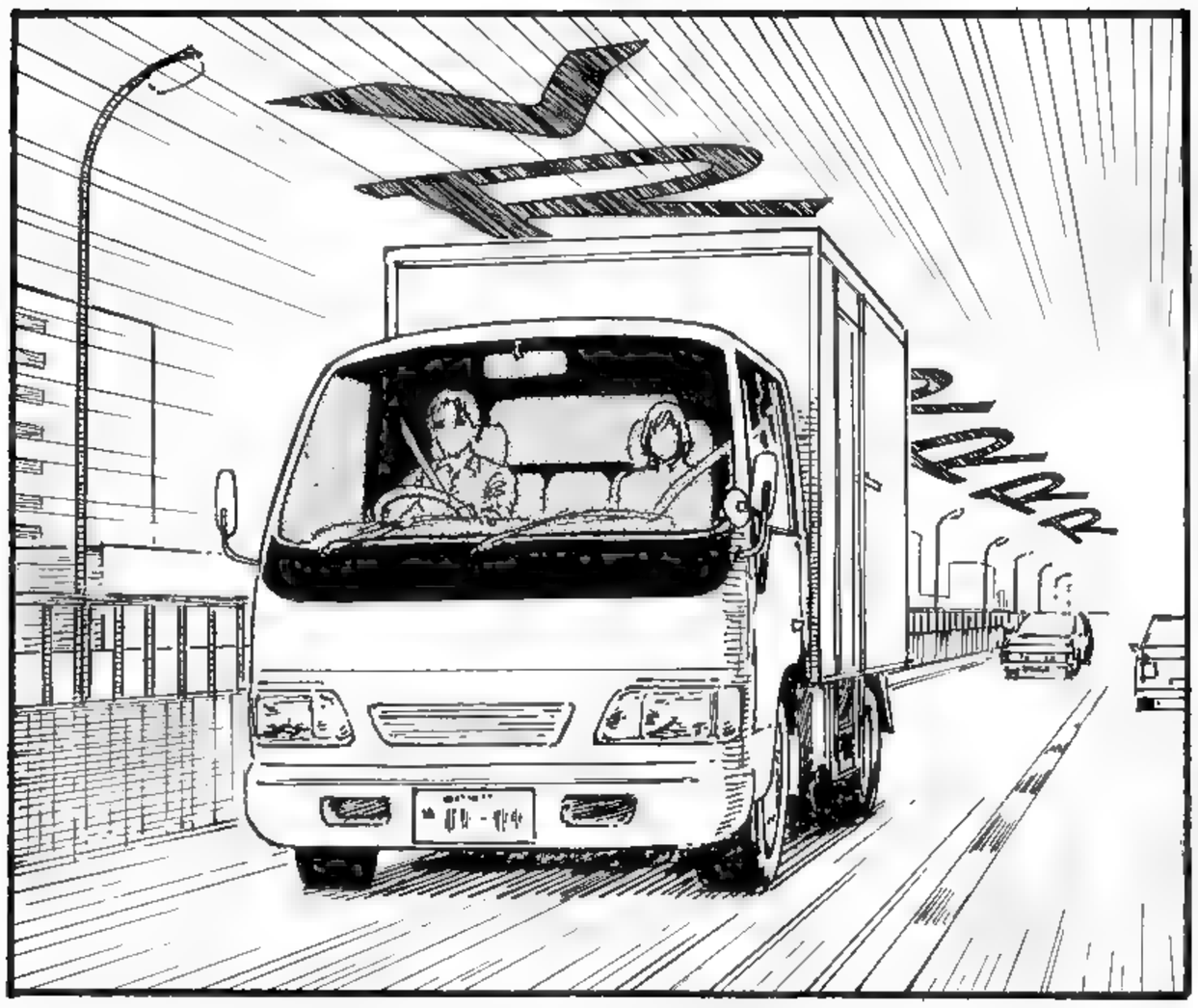
D-DON'T BE STUPID.

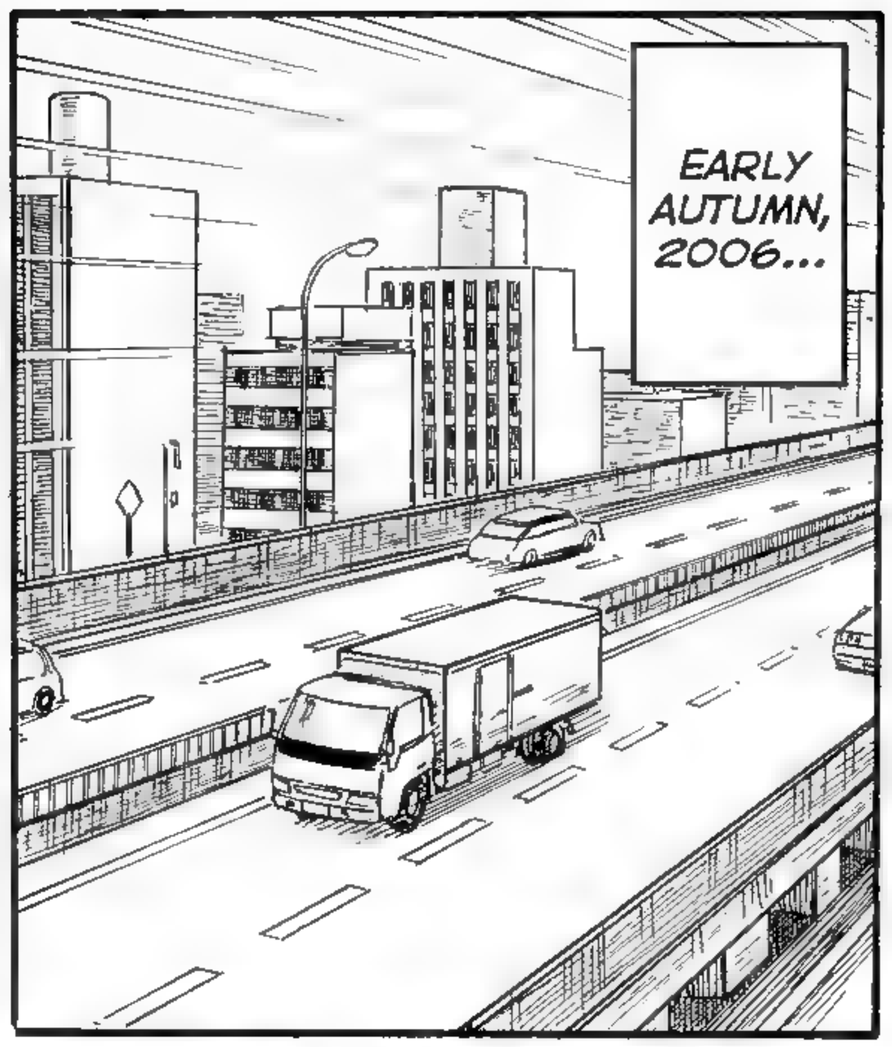
THERE'S... A PERSON UNDER THERE.

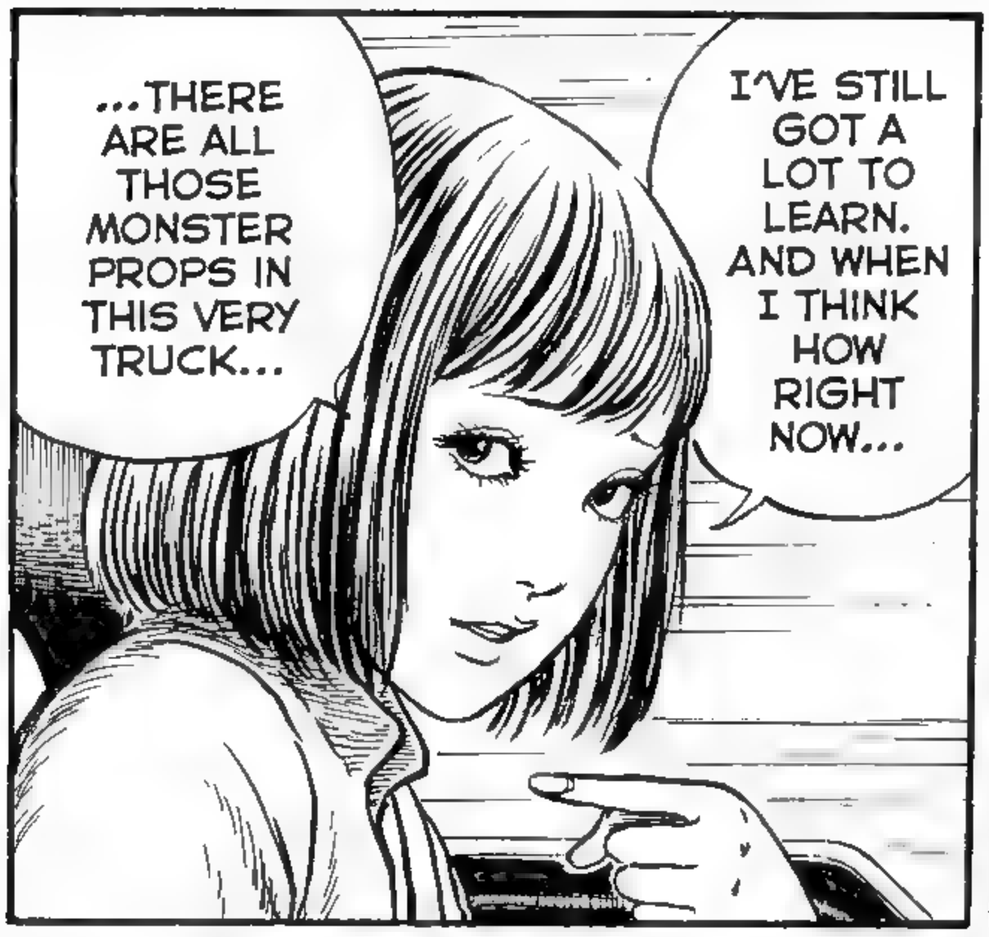
SLITHER

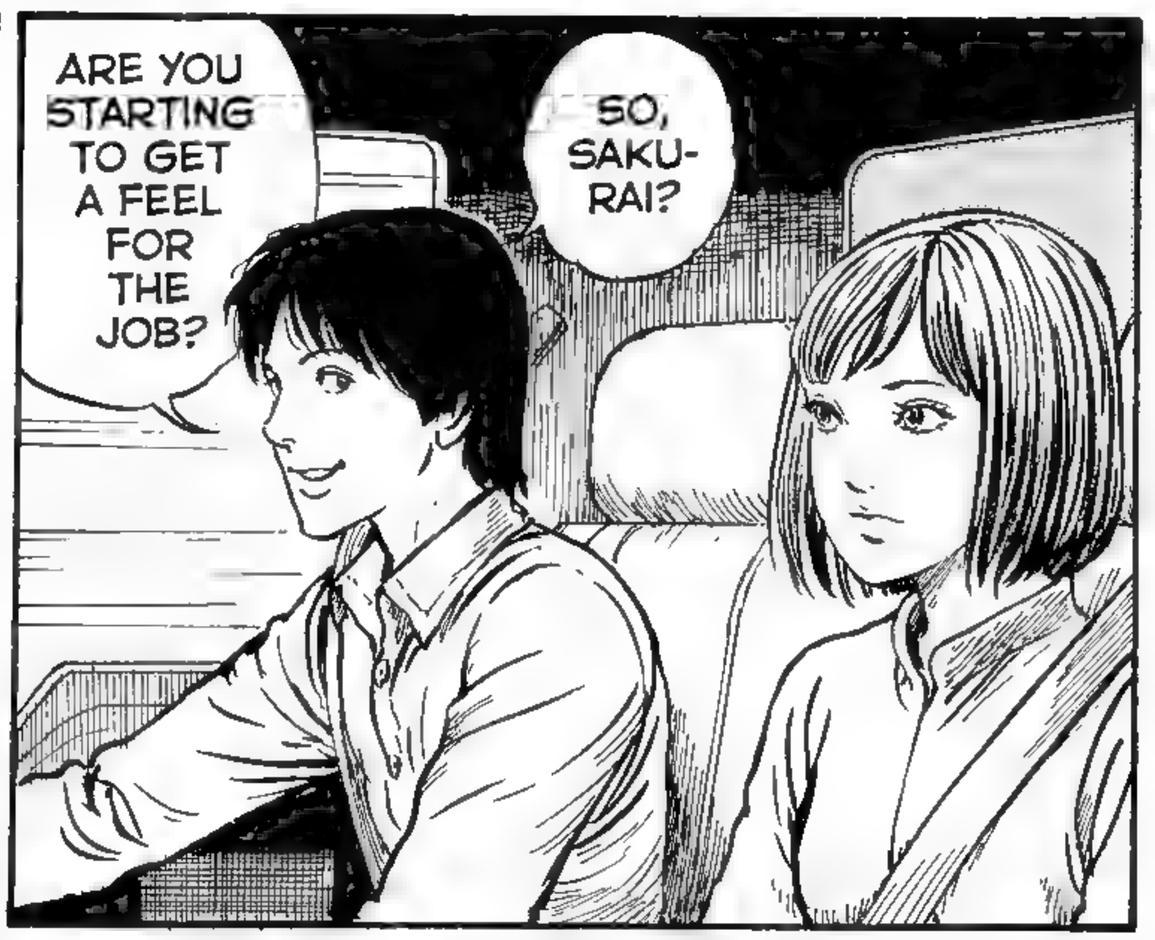
SLITHER

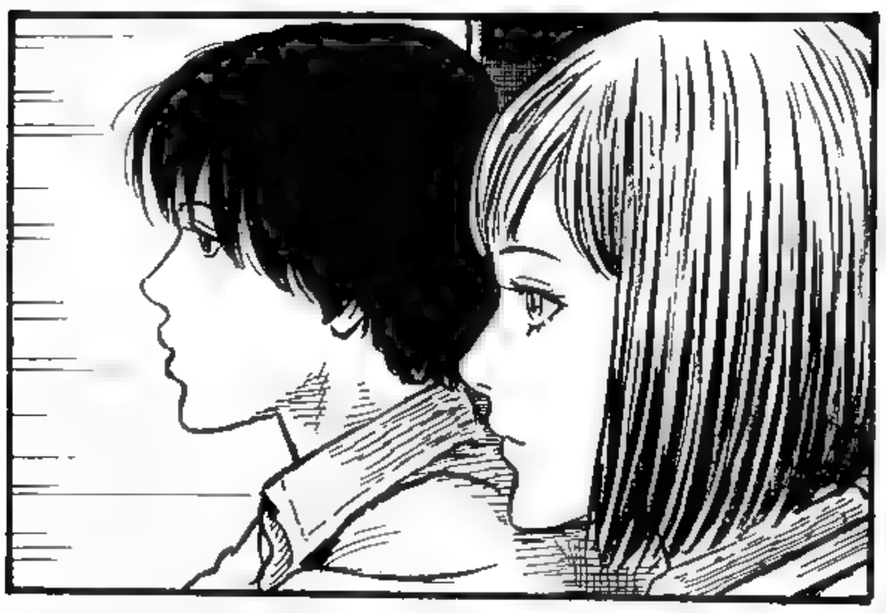
AAAAAAH!!

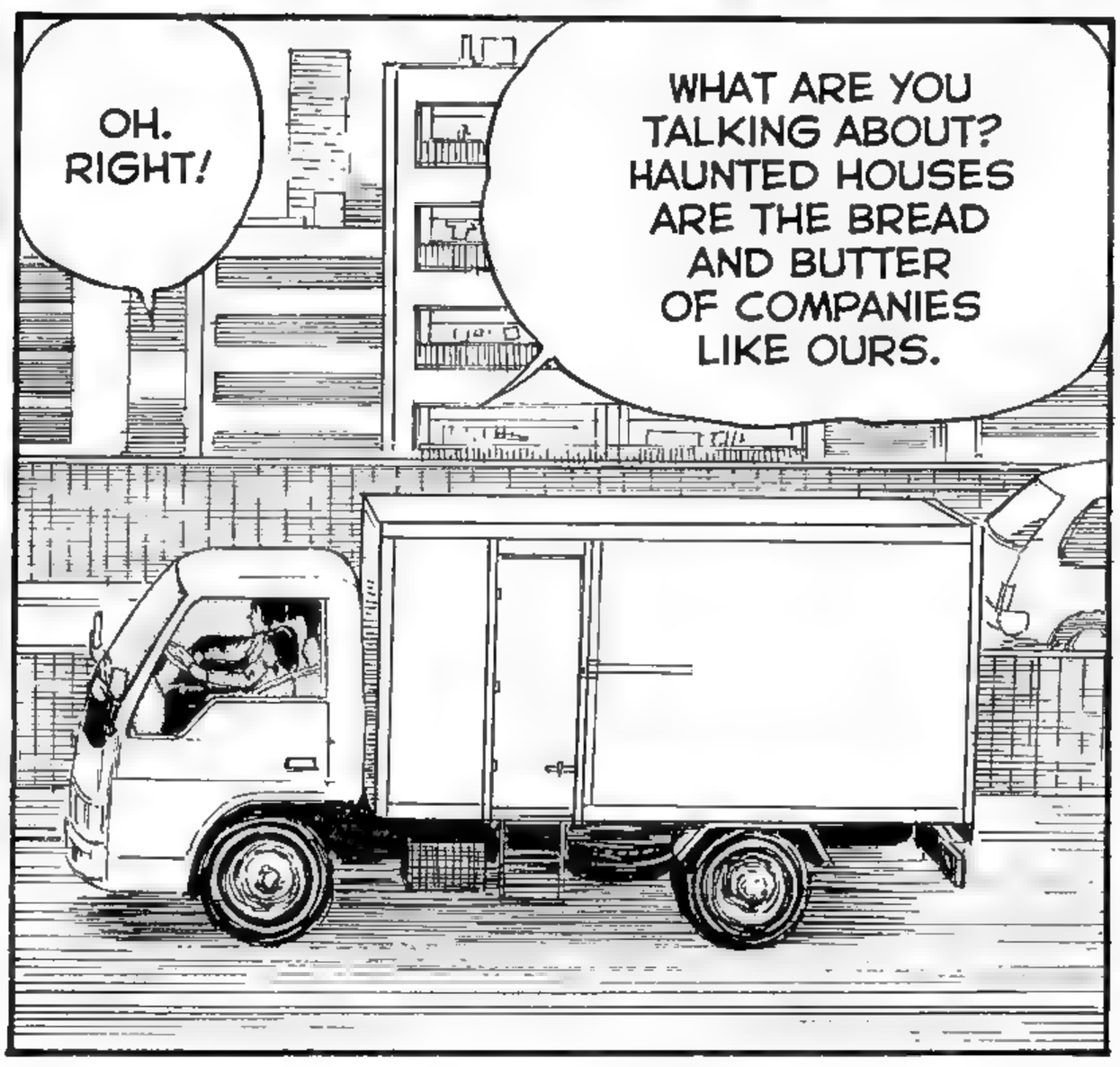

VROOM

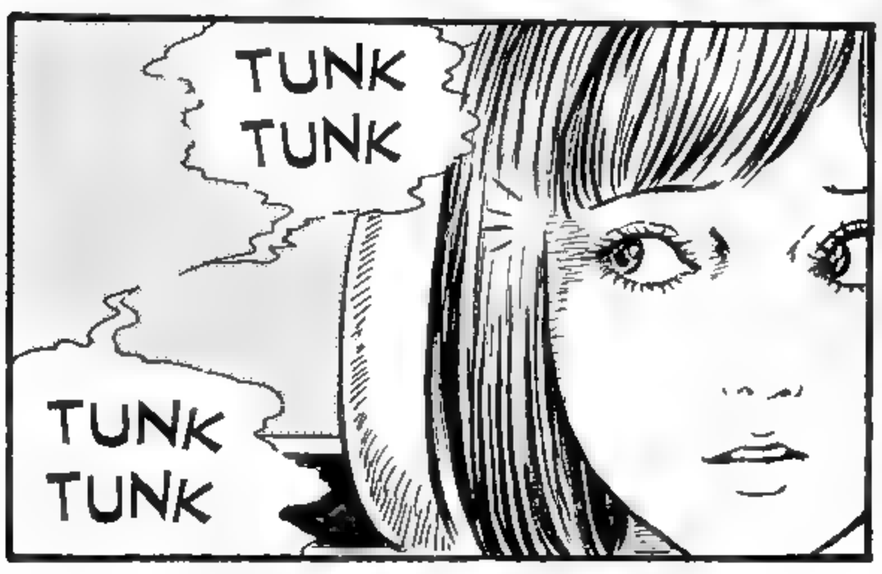

EARLY AUTUMN, 2006...


...THERE ARE ALL THOSE MONSTER PROPS IN THIS VERY TRUCK...
I'VE STILL GOT A LOT TO LEARN. AND WHEN I THINK HOW RIGHT NOW...


ARE YOU STARTING TO GET A FEEL FOR THE JOB?
SO, SAKU-RAI?




OH. RIGHT!
WHAT ARE YOU TALKING ABOUT? HAUNTED HOUSES ARE THE BREAD AND BUTTER OF COMPANIES LIKE OURS.


TUNK TUNK
TUNK TUNK

TUNK TUNK

SHOULD WE STOP AND TAKE A LOOK?

TUNK TUNK

TAKEDA? THERE'S A NOISE IN THE BACK. BUT WE PACKED EVERYTHING SO CAREFULLY.

TUNK TUNK

TUNK TUNK

BUT IF WE WORRIED OVER EVERY LITTLE THING LIKE THAT, WE'D NEVER GET ANY WORK DONE.

RRRRRR

AND NOT ONLY THAT! A LOT OF TIMES, WE END UP WITH AN EXTRA MONSTER PROP WHEN WE'RE TEARING DOWN THE HAUNTED HOUSE.

TUNK TUNK

NAH. THE STUFF'S STILL PACKED UP. IT JUST MAKES THAT SOUND WHEN WE CARRY THE MONSTER PROPS.

TUNK TUNK

I HAVE NO IDEA WHY, THOUGH.

ANYONE HAVE ANY IDEAS?

Monster

I WANT TO ADD SOME NEW ELEMENTS TO THE HAUNTED HOUSE AT AOIZAKA THEME PARK NEXT YEAR.

DASHCO PROMOTIONS AND EVENTS

SAKURAI, I KNOW YOU'RE NEW HERE. BUT DO YOU HAVE ANY THOUGHTS?

BUT WE'VE ALREADY DONE PRETTY MUCH EVERYTHING IN THAT VEIN.

YOU'RE THINKING SOMETHING THE VISITORS INTERACT WITH, RIGHT?

A FALLEN SLIDING DOOR ON THE SECOND FLOOR OF AN OLD HOUSE.

OKAY. SO THEN HOW ABOUT THIS?

GO AHEAD. LET'S HEAR IT.

MM-HMM. WELL...

BUT WHEN THEY REACH OUT, THE HAIR WRIGGLES BACK UNDER THE DOOR, AND A CREEPY WOMAN'S VOICE...

AND LONG HAIR STRETCHES OUT FROM UNDERNEATH IT. VISITORS HAVE TO TOUCH THE HAIR.

...

...SUDDENLY MOANS "MWOOAN."

ARAKAWA CREATIONS

SKREE

FEBRUARY 2007...

MR. ARAKAWA, WE'D LIKE TO ASK YOU FOR A NEW SCARY MONSTER PROP.

GLARE

HERE'S WHAT WE'RE LOOKING FOR.

A SPIRIT UNDER-NEATH A SLIDING DOOR?

OH HO!

...

I CAN ALMOST SEE IT NOW.

VERY INTEREST-ING.

DIDN'T THINK OLD MAN ARAKAWA WOULD TAKE TO THE SLIDING-DOOR MONSTER SO QUICKLY.

THAT WAS UNEX-PECTED.

VRRRRR

THE WAY IT MOANED WAS REALLY SCARY. I NEVER DID FIGURE OUT WHAT IT ACTUALLY WAS.

WE WERE DIGGING AROUND THIS OLD HOUSE THAT WAS BEING TORN DOWN.

...IT'S SOME-THING I SAW WHEN I WAS A KID.

ACTUALLY, THE MONSTER UNDER THE SLIDING DOOR...

I HOPE WE CAN RE-CREATE THAT SENSE OF UNEASE WITH THIS NEW MONSTER.

I STILL GET GOOSE BUMPS WHEN I THINK ABOUT LIFTING THAT DOOR UP AND SEEING WHAT WAS UNDER IT.

HE'S A WEIRD ONE, BUT HE'S GOOD AT WHAT HE DOES. HE'S BASICALLY A GENIUS.

HUH. IT HAPPENED TO YOU? AT ANY RATE, GIVEN HOW INTO IT ARAKAWA WAS, THIS MIGHT JUST WORK OUT PRETTY WELL.

HOW CAN I RE-CREATE THAT...?

I REALLY WANT IT TO BE THE SAME AS THE VOICE I HEARD IN THAT HOUSE AS A KID.

THE PROB-LEM IS...

...THE WOMAN MOAN-ING.

CHAK

CHAK

MWOOAN.

CHAK

JUNE 2007 ...

DASHCO EVENTS AND PROMOTIONS

I'VE GOTTEN FRIENDS, FAMILY, EVEN A VOICE ACTOR TO DO IT FOR ME.

I TRIED ANIMAL CRIES AND EVEN MUSICAL INSTRUMENTS, BUT NOTHING SOUNDS RIGHT.

MWOOAN.

NOPE ...

HUH?

HEY, SAKURAI! WHAT'RE YOU DOING? WE GOTTA GO!

AND MR. ARAKAWA'S PROP.

THAT MOAN'S THE KEY TO THE WHOLE THING.

VRRRRR

OH! RIGHT.

NOT "HUH"! TODAY'S THE DAY WE'RE PICKING UP THE PROP FROM MR. ARAKAWA.

...HE KEPT MUTTERING THIS INCOM-PREHENSIBLE NONSENSE.

ARAKAWA CREATIONS

SO, LIKE, SOMETHING'S UP WITH ARAKAWA. I CALLED EARLIER, BUT...

MR. ARA-KAWA?

ARAKAWA CREATIONS

SKREE

MR. ARAKAWA ?

MAYBE HE STEPPED OUT?

?!

BWAH

AND IT WAS MY FINEST CREA-TION!

RAN AWAY. RAN OFF ON ME!

RAN OFF SO FAST! LIKE THE WIND!

HO HO HO HO HO!

HEE HEE HEE HEE!

M-MR. ARAKA-WA...

I DON'T KNOW. WE'LL HAVE TO LET THE DOCTOR HANDLE IT.

YOU THINK MR. ARAKAWA'S ALL RIGHT?

DO YOU THINK HE SAW SOME-THING?

WHY WOULD MR. ARAKA-WA...

THE GHOST UNDER THE DOOR IS MISS-ING, BUT WE CAN SUB IN SOME-THING ELSE.

THE MONSTER PROP'S BASICALLY FINISHED, SO THIS WON'T IMPACT THE PROJECT.

TUNK TUNK TUNK TUNK

THIS HAPPENS ALL THE TIME IN THIS LINE OF WORK. BUT THE CULPRIT'S AN ILLUSION PRODUCED BY THE HUMAN MIND!

DON'T BE STUPID! WHAT WOULD HE SEE?

AH!

TAKEDA! LOOK OUT!

SKREE SKREE SKREE

SKURNK

CRASH

TAKEDA, ARE YOU...

TAKEDA ...

UNH. UNNH ...

TAKE-DA!

AH!

WHERE ARE YOU?!

TAKEDA ...?

ARE YOU OKAY?!

TAKE-DA!

MMPH. UNNH.

THUD

AAAH!

I'M COMING!

CHAK

HANG ON!

CHAK

KACHAK

UNNH. MMM.

MUNNN...

TAKEDA. NO...

TAKEDA ?

MWOOAN
MWOOAN
MWOOAN
MWOOAN
MWOOAN
MWOOAN

CRUSHED UNDER A TRUCK, HE WOULD HAVE BEEN HELP-LESS.

AND HE WAS SO YOUNG. SUCH A TRAG-EDY.

TAKEDA

SIR? I WANTED TO TALK TO YOU ABOUT SOME-THING.

K-L-I-K

I WANTED YOU TO LISTEN TO THIS RE-CORDING.

DASH CO

WELL, SIR...

SO WHAT IS IT YOU WANTED TO TALK ABOUT?

MOONLIGHT ROAD

MOONLIGHT ROAD

MOONLIGHT ROAD

MOONLIGHT ROAD

TURN IT OFF!

S-SAKURAI... THAT'S ENOUGH.

KLIK

WHO ON EARTH IS THE VOICE?

IT'S AMAZ-ING. IT'S ACTUALLY DISTURB-ING.

THIS IS THE SOUND I RECORDED FOR THE MOAN OF THE GHOST UNDER THE SLIDING DOOR.

WHAT ?!

RIGHT. THE TRUTH IS... IT'S...

IT'S TAKEDA'S VOICE.

W-WHAT ?!

IT'S TAKEDA MOANING WHEN HE WAS CRUSHED BY THE TRUCK.

I DON'T KNOW WHY, BUT I RECORDED IT.

I WAS SURPRISED TOO WHEN I PLAYED IT. IT'S EXACTLY THE SAME WOMAN'S MOAN I HEARD WHEN I WAS A KID.

IT DOES. THAT'S BECAUSE I PLAYED IT BACK AT A FASTER SPEED.

IT SOUNDS LIKE A WOMAN'S VOICE.

B-BUT THIS...

HAVE YOU LOST YOUR MIND, SAKURAI?!

TAKEDA WAS OUR *FRIEND!* AND YOU'RE SAYING WE SHOULD PLAY HIM MOANING IN AGONY IN A HAUNTED HOUSE?!

H-HOLD ON JUST A MINUTE! YOU WANT TO USE *THIS* AT THE THEME PARK?!

YOU'RE RIGHT.

I-I'M SORRY.

ARE YOU EVEN HUMAN?!

DON'T YOU THINK THIS IS A PRETTY AWFUL THING TO DO TO HIM?

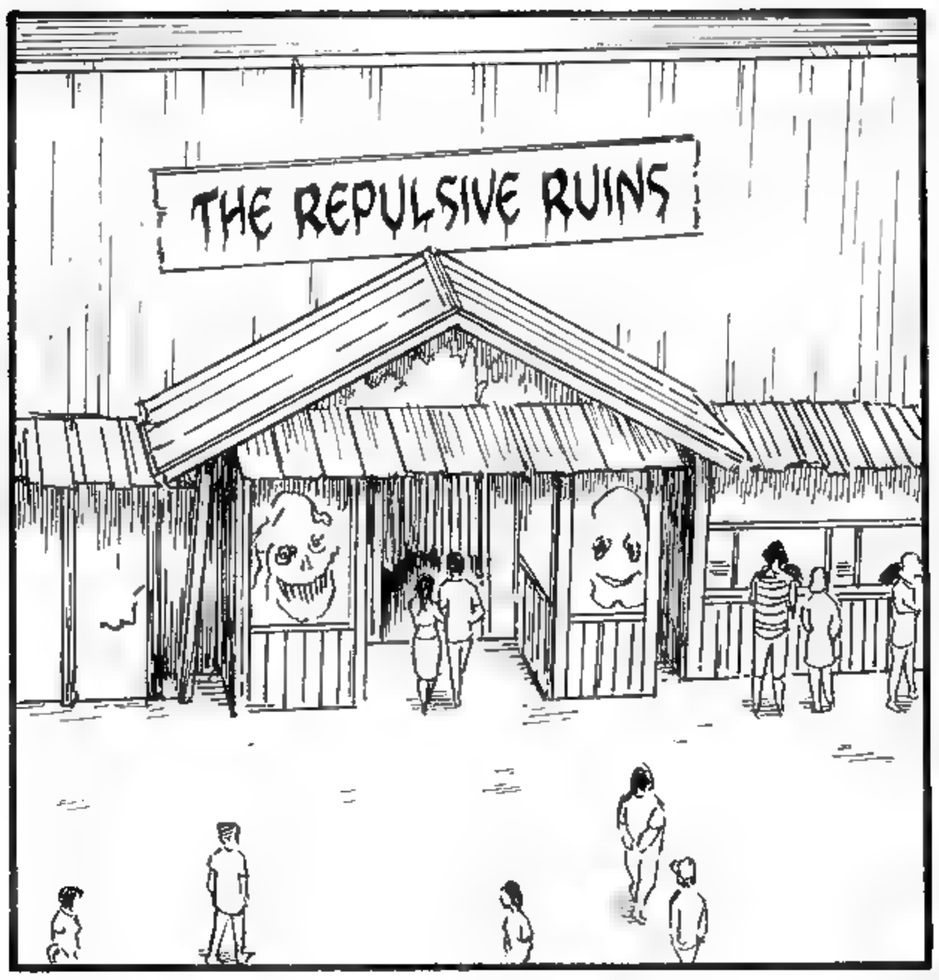
SAKURAI, PLEASE. STOP CRYING.

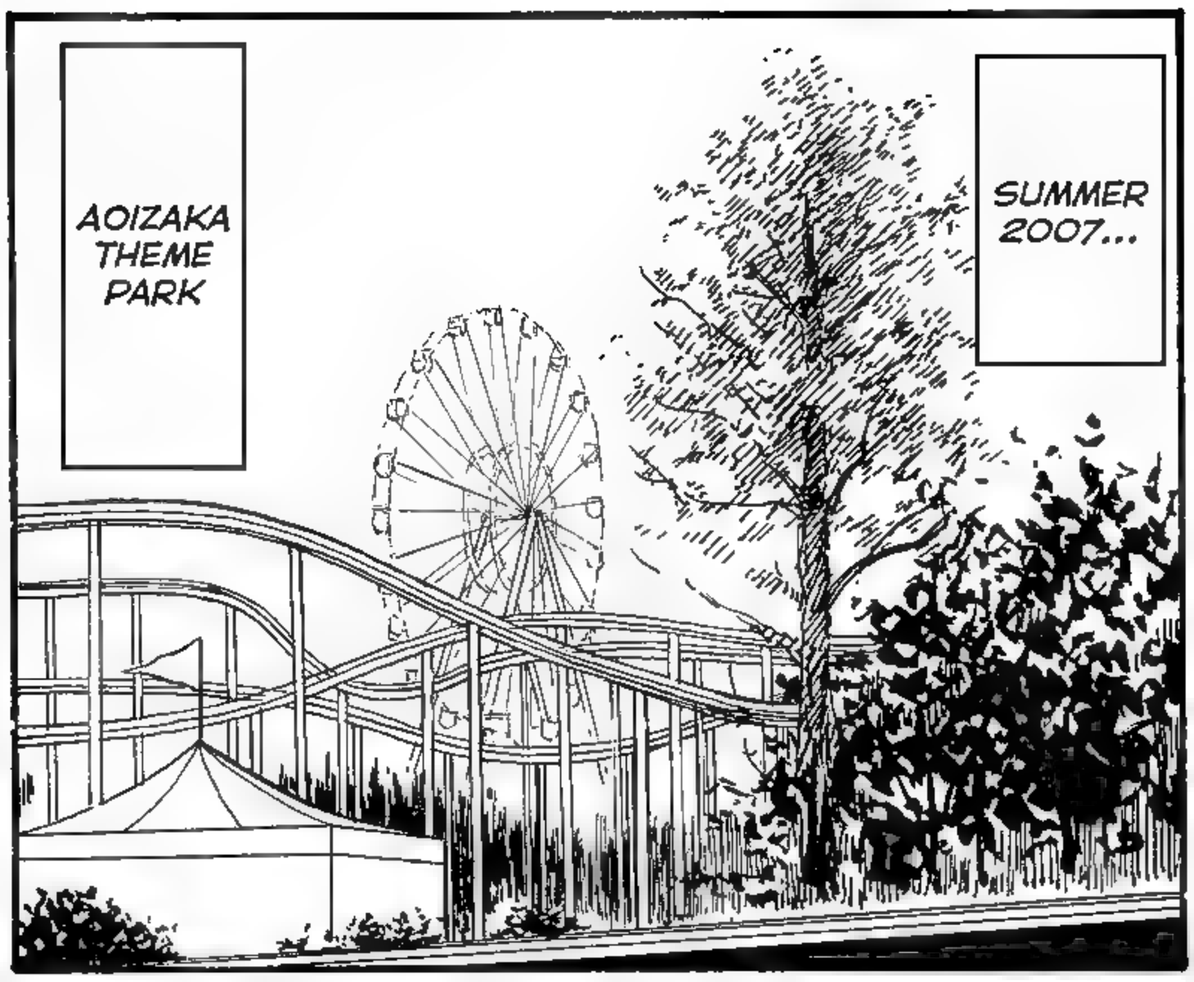
TAKEDA... I'M SO SORRY!

IT JUST SOUNDED SO MUCH LIKE THAT MOAN, SO I...

I'M SO SORRY. WHAT I DID WAS TERRIBLE.

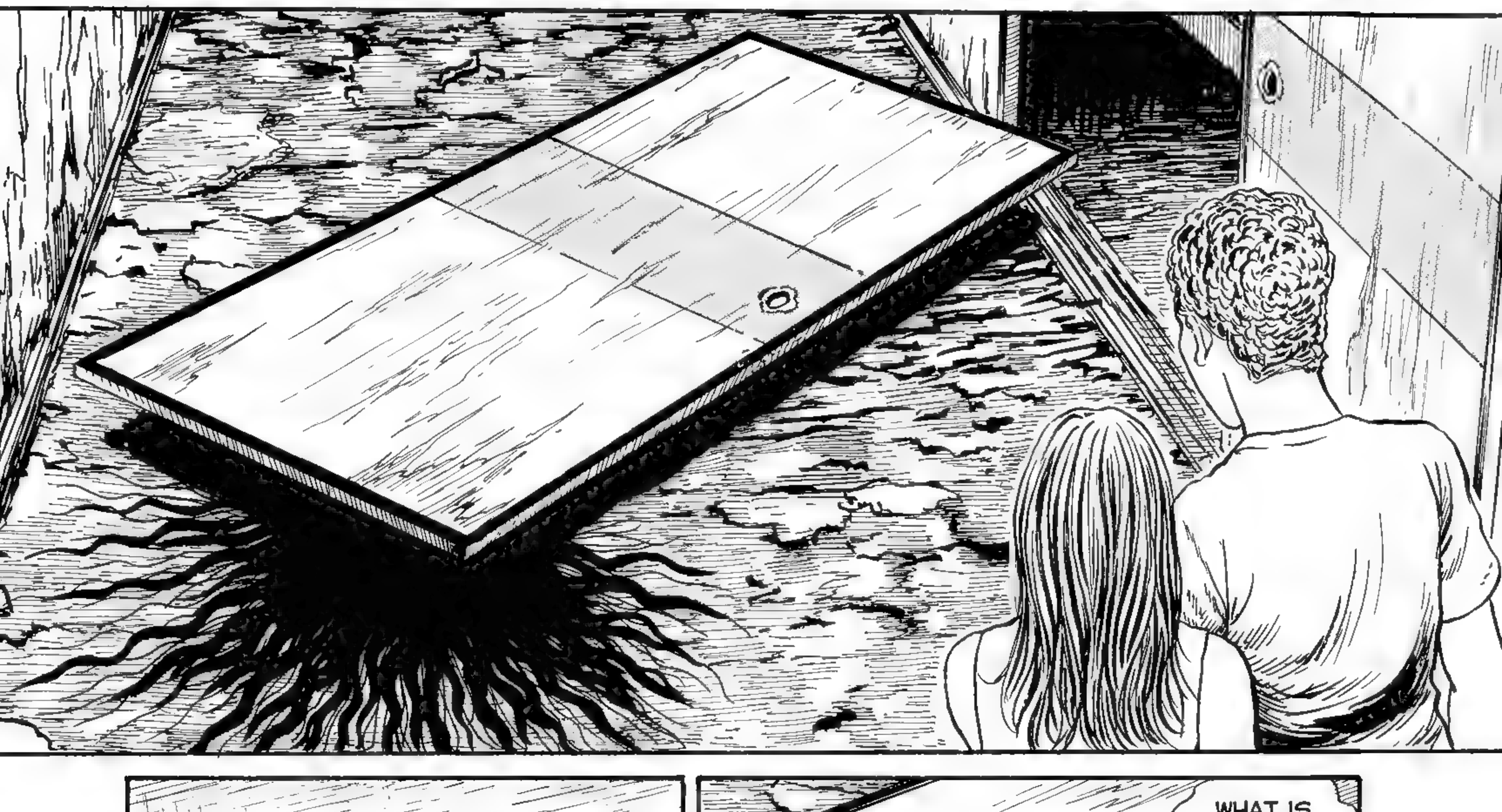
BUT... I WAS WRONG.

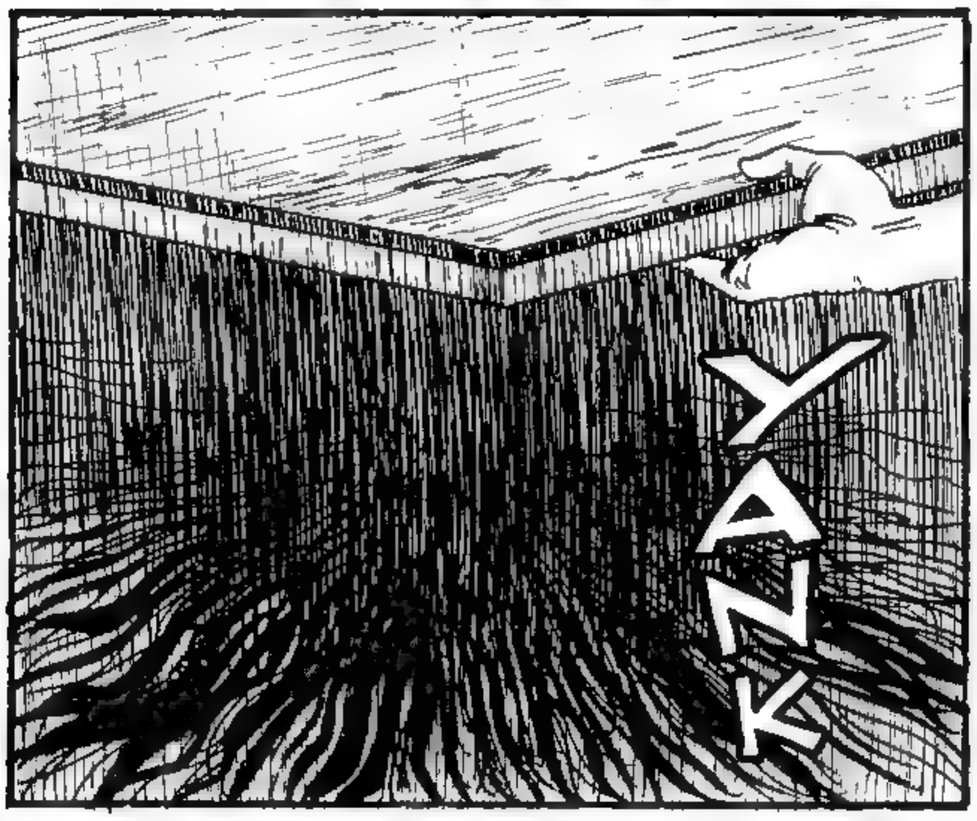

THE REPULSIVE RUINS


AOIZAKA THEME PARK
SUMMER 2007...

THE REPULSIVE RUINS

NOOOO. THIS IS SO SCARY!




KRAK

WHAT IS THAT? THERE'S SOMETHING UNDER THERE.
LET ME JUST GIVE IT A LIFT THEN.

ВЫСОКИЙ

?!

EEEEEEEE!

EEEEEEEE!

THE ONE WITH THE SLIDING-DOOR GHOST!

WHAT BLOCK'S IT IN?!

WHAT THE—? THAT'S NO ORDINARY SCREAM!

WE HAVE TO GET IN THERE AND CALM THOSE VISITORS DOWN.

THEY'RE FREAK-ING OUT!

MAYBE WE SHOULDN'T HAVE USED THAT VOICE?

I *KNEW* IT! THAT MOANING'S TOO SCARY. WE WENT TOO FAR!

ARE YOU ALL RIGHT?

I'M SO SORRY!

IT SEEMS THAT THE GHOST'S VOICE WAS A BIT MUCH.

WHAT THE HELL IS THIS THING?!

HEY! DO YOU WORK HERE? YOU WENT TOO FAR!

IT'S JUST A PROP UNDER THE DOOR. A WOMAN IN A KIMONO.

BLOOD? THAT'S STRANGE. THERE SHOULDN'T BE ANY BLOOD SPLATTER.

I MEAN, LOOK! BLOOD SPLATTERED ON OUR CLOTHES! ARE YOU GOING TO PAY FOR THIS?!

IT'S NOT JUST THE VOICE! THE MONSTER ITSELF IS TOO MUCH!

...AND ITS BODY WAS ALL SMASHED UP?

REGULAR CLOTHES ...

IT WAS WEARING REGULAR CLOTHES, AND ITS FACE AND BODY WERE ALL SMASHED UP. I COULDN'T EVEN TELL IF IT WAS A MAN OR A WOMAN!

A WOMAN IN A KIMONO?! THAT'S NOT WHAT WAS UNDER THERE!

IT'S NOT A PROP! THAT THING GOT UP AND SPEEDWALKED OUT OF HERE. BLOOD SPLATTERING EVERYWHERE!

LIKE A VIDEO ON FAST FORWARD!

YANK

THAT CAN'T BE...

HUH? IT'S NOT HERE.

A VIDEO ...

...ON FAST FORWARD ?

SUMMER 2007...

"THE REPULSIVE RUINS" HAUNTED HOUSE AT AOIZAKA THEME PARK WAS PLAGUED WITH MYSTERIOUS ISSUES RIGHT FROM OPENING DAY, AND SO THE ATTRACTION CLOSED MUCH EARLIER THAN PLANNED.

MONSTER PROP/END

upon the stories. When I think about it now, I realize this was the height of rudeness to Kihara and Nakayama. I basically did whatever I wanted. I am profoundly grateful to both authors for being so kind as to allow me that freedom.

The characters in *Mimi's Tales of Terror* speak in Kansai dialect. This is a bit of a hat tip to the fact that both Kihara and Nakayama graduated from the Osaka University of Arts. I don't actually know proper Kansai dialect, however, so I asked an editor who spoke the dialect at *Flapper* to make any necessary corrections when the stories were serialized.

"Monster Prop" has been included in this reissue, a story that was not in the original version of the book. This is a one-shot that doesn't feature Mimi, but it's one that I really like. I'm happy to see it finally collected into a book.

And we also redid the cover. Kazuhiro Fukami gave his all to updating the design.

In conclusion, with the reissue of *Mimi's Tales of Terror*, I would like to take this opportunity to once again express my gratitude to Kihara and Nakayama for giving their permission for this project. I would also like to sincerely thank KADOKAWA for so readily agreeing to reissue the book and to Makiko Hara from Asahi Shimbun Publications for all her efforts toward the reissuing of this book.

— JUNJI ITO
NOVEMBER 1, 2021

**The background images are in-progress storyboards for "Monster Prop," which author Hirokatsu Kihara saved.*

AFTERWORD

LONG OUT OF PRINT, *MIMI'S TALES OF TERROR*, BASED ON *SHIN MIMIBUKURO* (New Earmuffs) by Hirokatsu Kihara and Ichiro Nakayama, is being reissued at last. I have been eagerly awaiting Mimi's return.

If my memory is correct, I first learned of *Shin Mimibukuro* when I was interviewed by the magazine *Da Vinci*, and Takashi Yokosato, who was with the editorial division at the time, recommended it to me. I read it right away and discovered in that mysterious world a gold standard for true scary stories. This world had room for none of the hackneyed explanations that tend to show up in ghost stories and the like, not to mention that the all-important supernatural phenomena themselves were filled with a sense of wonder. Each and every story had elements that made me gasp, and I got the impression that the usable ideas that made up less than 10 percent of my own idea notebook had already been done in *Shin Mimibukuro*. Naturally, these are true stories, so the word "idea" is not appropriate; I suppose I should say the book is filled with the "stranger" of "the truth is stranger than fiction."

When the Media Factory (now KADOKAWA) magazine *Comic Flapper* approached me about adapting *Shin Mimibukuro* into a manga, I thought there was no way I was letting this treasure trove of strangeness get away from me. And so, perhaps we can call it youthful indiscretion; I took whatever liberties I wished with the original work, adding all kinds of details to each tale, and more or less freely expanded

MIMI'S TALES OF TERROR

STORY & ART BY JUNJI ITO

Original Story by HIROKATSU KIHARA & ICHIRO NAKAYAMA

Translation & Adaptation: JOCELYNE ALLEN
Touch-Up Art & Lettering: ERIC ERBES
Cover & Graphic Design: ADAM GRANO
Editor: MASUMI WASHINGTON

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PARENTAL ADVISORY
MIMI'S TALES OF TERROR is rated T+ for Older Teen and is recommended for ages 16 and up. This volume contains graphic violence and horror themes.

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